ARCHITECTURE

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Architecture Moderne

By Arthur Beach Ward, Jr.

[*The following article represents the personal opinions and observations of an American architect now residing in Paris. As such it is, we think, interesting. The author's rather contemptuous dismissal of tradition as a wornout garment is, of course, something that none of us could accomplish, even if he so desired. We hope soon to publish an article upon the place of tradition in the architecture of to-day and to-morrow.*—EDITOR.]

Paris, 1928.

IT is not the purpose of this article to trace the development of *architecture moderne* through its various phases of evolution, or to tell how it legitimately succeeds the Empire Period, as it does, but rather to give the reader a general outline of what it is, and what has been accomplished in this direction since the war.

For years, Europe, led by the École des Beaux-Arts, has been under the grip of classicism. "To be correct, architecture must be classic," they said, and all attempts to branch out, or to create new forms, were promptly ridiculed and laughed to scorn by architects of the French institution. Many remember the ill-fated *art nouveau* of France, which employed natural forms in architecture, and the quick death it met at the hands of the classicists, together with several other ante-bellum attempts that we need not go into in this article.

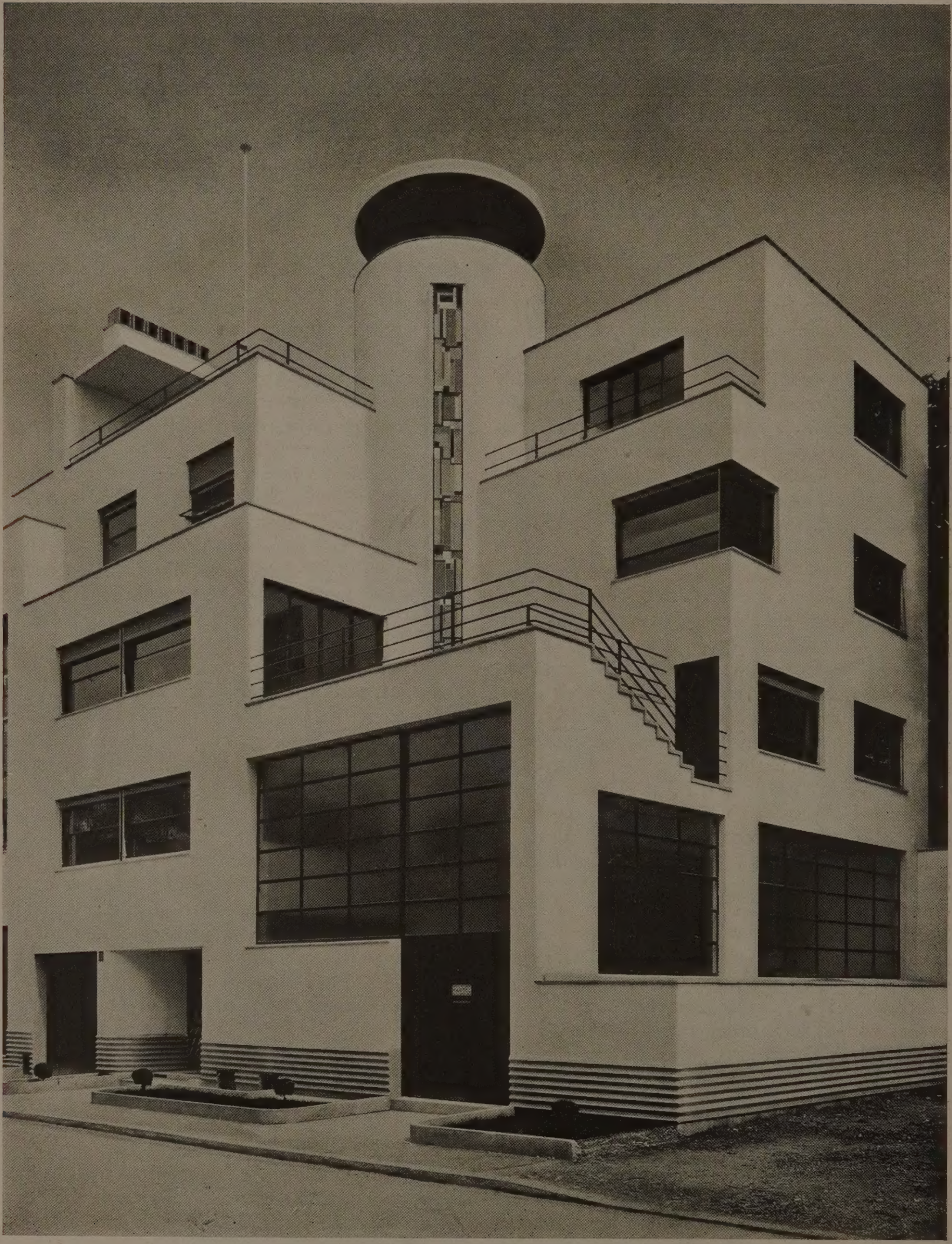
Then came the war, and for five years Europe turned her attention to everything but architecture. With peace came something new, born perhaps out of the chaos—*architecture moderne*. This new style, which we may designate some day as a "period," bloomed for the most part unnoticed and unseen even in Europe, until the great "*Exposition Internationale des Arts Decoratifs Modernes*," held in Paris, 1925, broadcast it to a waiting world.

Since the Exposition, "nothing else will do," and buildings built even after the war in the *pompeux* style of the Beaux-Arts are here considered obsolete. Architects schooled in the traditions of the old institution are literally begging for jobs, while the young architects daily soar to new triumphs.

But what, you ask, is this new style, and how does it compare with the former? Briefly, it is a complete disregard of the Orders, and a complete revolution of all preconceived ideas of what a building should look like. To go back a bit, consider a typical bank building in your city. What is it? A modern steel frame, modern elevators, modern vaults, modern equipment, etc., yet on the exterior, and interior too, it is clothed in the garb that was in vogue, with few exceptions, in Cæsar's time. And why? No one knows. Doesn't a modern building deserve modern dress? Why hide a steel frame, why hide reinforced concrete, by camouflage? Bring them out in the open and feature these materials, say French designers.

Architecture moderne has straight lines; it is angular, geometric, and tends to follow cubic proportions. On the exterior, an interest in the structure is created by a balance of mass, rather than a variety of intricate ornamentation, that *per se* means nothing. The lines are unvaryingly plain and severe, with touches of decoration in the way of color, wrought-iron and glass work, for relief. Once the old restrictions imposed by the Orders are removed, the architect is free, you see, to follow his own fancies, and may go as far as common sense dictates.

Yet few modernistic buildings show anything "wild" or "freakish." In most cases, there has been an honest attempt to follow out the lines of construction, rather than the old style of masking everything behind a false front. Where once door and window spacing was strictly governed by rules, to-day it is left to the architect, who suits the needs of his client; generally using



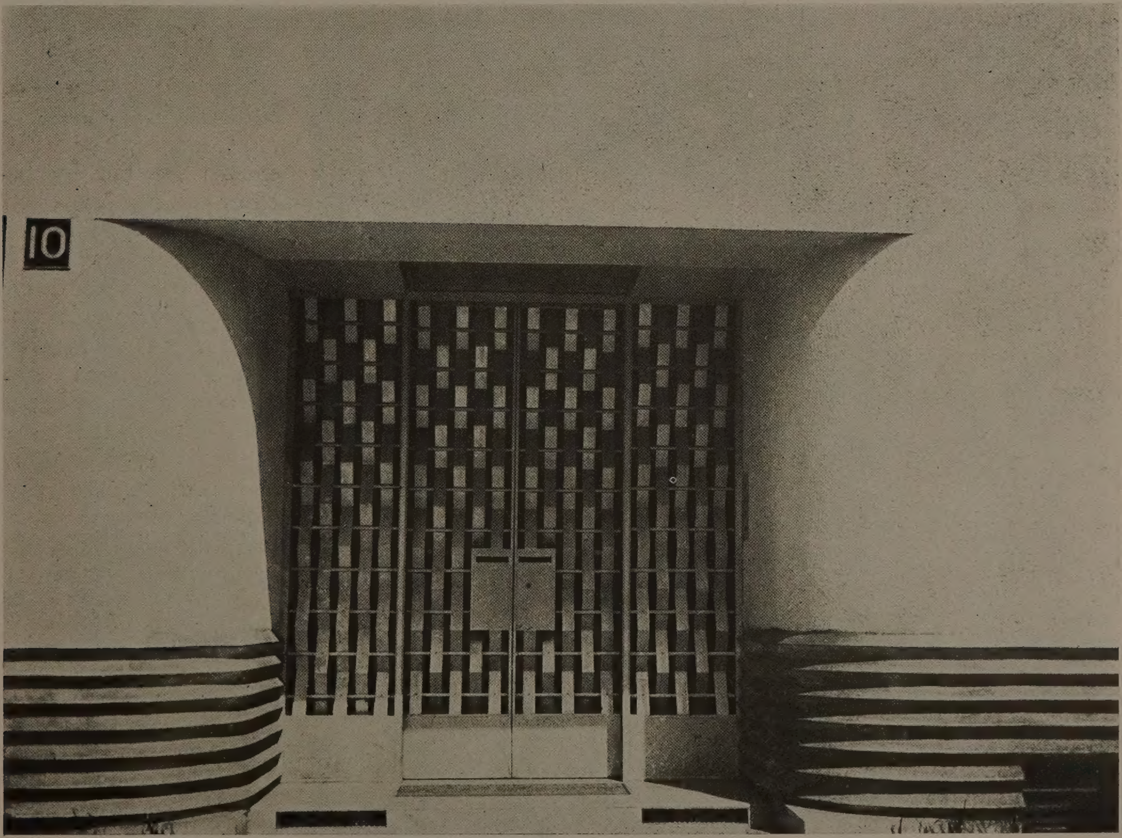
Photograph by Marc Vaux

The studio home of a Paris sculptor. The circular tower houses the stairway, which leads to the roof under the mushroom crown. The glasswork is in full-length vitrine. Robert Mallet-Stevens, Architect windows as large as possible, and transforming the interior of the building into a bright, airy, cheerful place. With the elimination of the Orders went the elaborately carved doorways and windows, and, what was of greatest import, the cornice as the crowning motif of the building.

When the New York Zoning Commission decreed the setback on New York streets, they little foresaw the far-reaching results that these new regulations would have on the architecture of the future. Because, confronted with this new problem, American architects found that there were no precedents to follow (unless one considers the Indian structures of Mexico and Central America, which are for the most part too ornate), and so they immediately had to go to work to design something entirely new; something that, conforming to the new conditions, would still be attractive, and yet serve the purpose for which it was originally planned.

They did their work well, and the results have practically revolutionized modern commercial structures in the United States. To-day there is a striking resemblance between modern French architecture and these twentieth-century skyscrapers of America. Because all art reflects the spirit of the times, and is called into being to suit certain conditions, contemporaneous art will be the same in any country if conditions are similar. If these conditions change, will not the plans change accordingly?

Man has progressed considerably in the last two decades. No longer content to sit quietly at home, he must continually reach out in new fields of endeavor. After crossing the seas and traversing the poles with his airplanes, he must, with the speed of light, span the world with his voice and image. He goes in for sports of all kinds and revels in all open-air activities. Yet his cultural side has developed as well, and he enjoys music, drama, and books more than before. But everything must be fast: transportation, telephones, boats, trains, buildings. His needs have changed along with his mode of life.



Photograph by the author

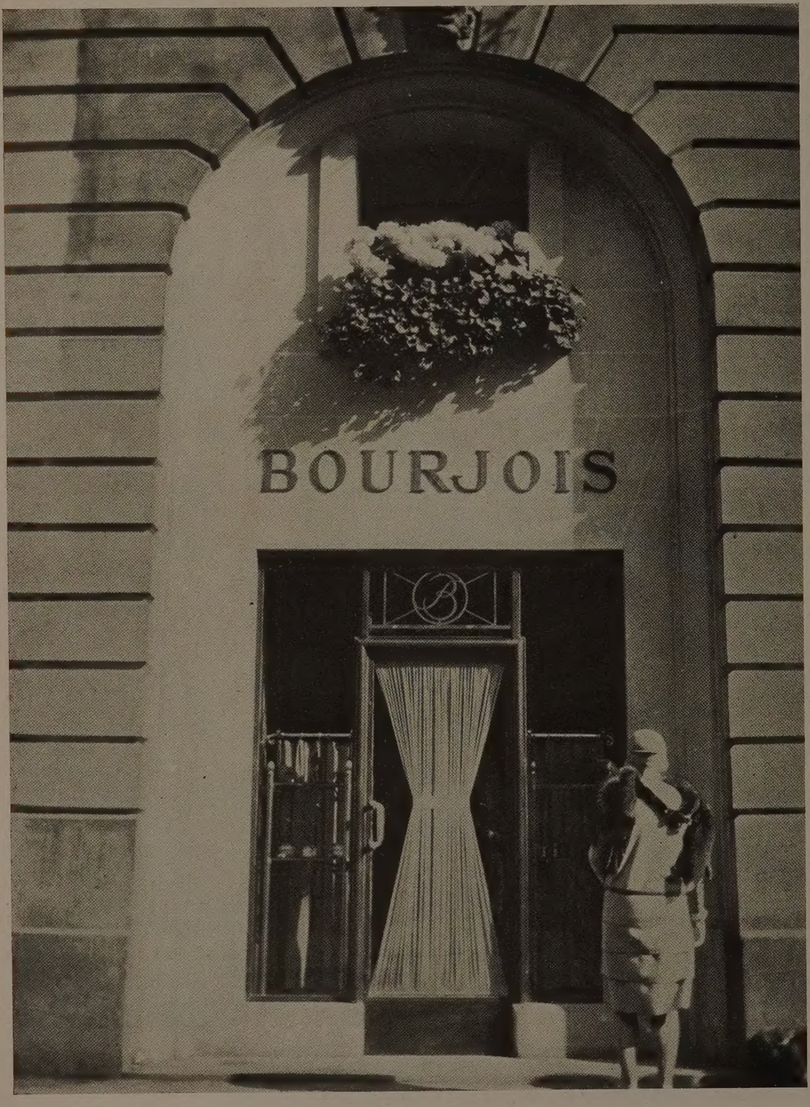
Detail of the entrance to the Parisian sculptor's home. The "washboard" base is of concrete, the grille of aluminum strips backed with plate-glass. Letter-boxes are combined with the lock

Manufacturers of all kinds have been quick to notice and appreciate these changes. In the automobile industry, for example, unhampered by age-old restrictions, they have given him faster, sturdier, snappier cars. Millions are spent by store owners as they vie with each other to produce the newest and most alluring window displays to catch his eye. Inside you can wager that the most up-to-date stock is attractively on view, for the owners have representatives in many lands on the quest for new things. For "something new" is the cry of our civilization to-day.

Yet in this rush to be original, to create something new, what has architecture, until just recently, contributed? "Nothing," must be the sad answer. Yes, in the realm of things mechanical, the buildings built to-day are up-to-date. But, restricted by hide-bound conventions, architects everywhere hesitate to venture on something new, for there is, it seems, no profession quite so conservative as architecture. Vignola and Leveil are still the patron saints, along with Inigo Jones and Christopher Wren, until some great obstacle, such as New York City's man-made zoning law referred to above, forces architects to be original. Only then is architecture—real architecture—created.

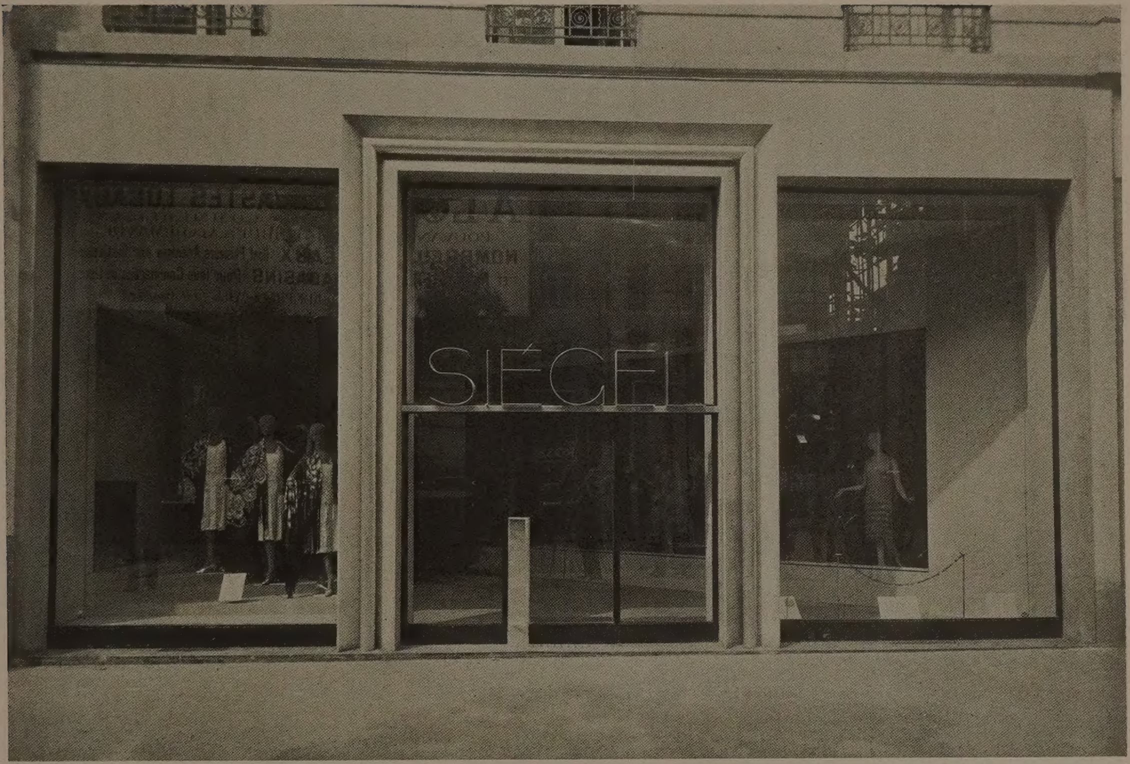
America has really been more fortunate in some respects than other countries. In Europe, the ascendancy of the École des Beaux-Arts, which began with the Paris Opera (Charles Garnier) in 1854, stifled everything else until war days. Here on all sides, to-day, one sees on these old buildings elaborate cartouches, or the equally familiar spectacle of the two undressed ladies holding a clock (or maybe just a coat-of-arms) over a doorway. Every structure is girdled many times with ornate cornices each more sumptuously carved than the one below, until the top of the building is reached, where the crowning feature is a great domed Beaux-Art roof, surrounded with a gallant company of Greek heroes.

America, however, had the good luck to

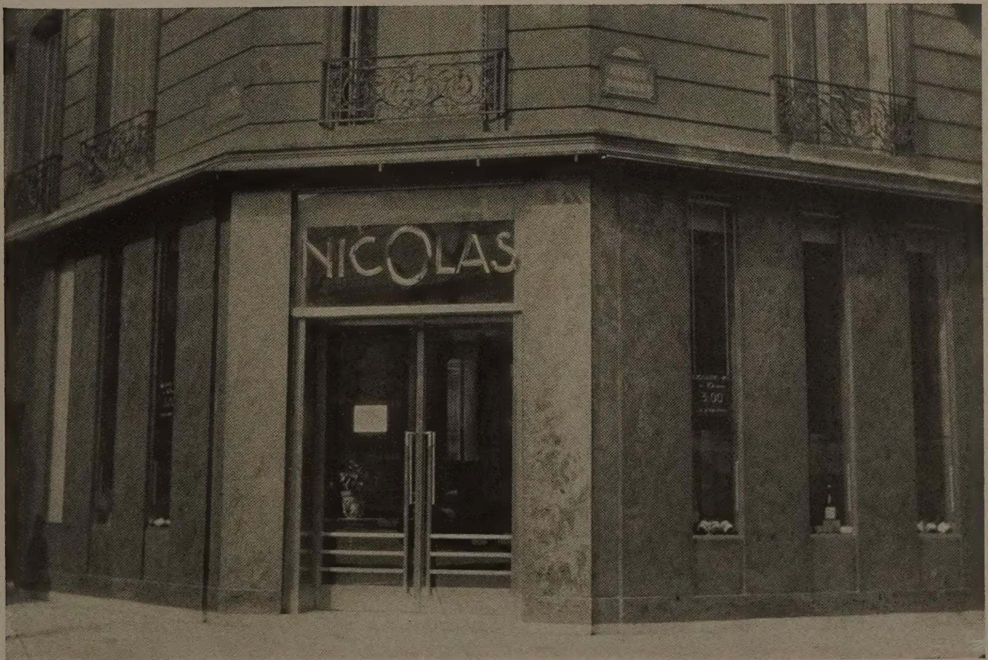


Detail of one of the attractive shops on the rue de la Paix—a parfumerie

Photograph by the author

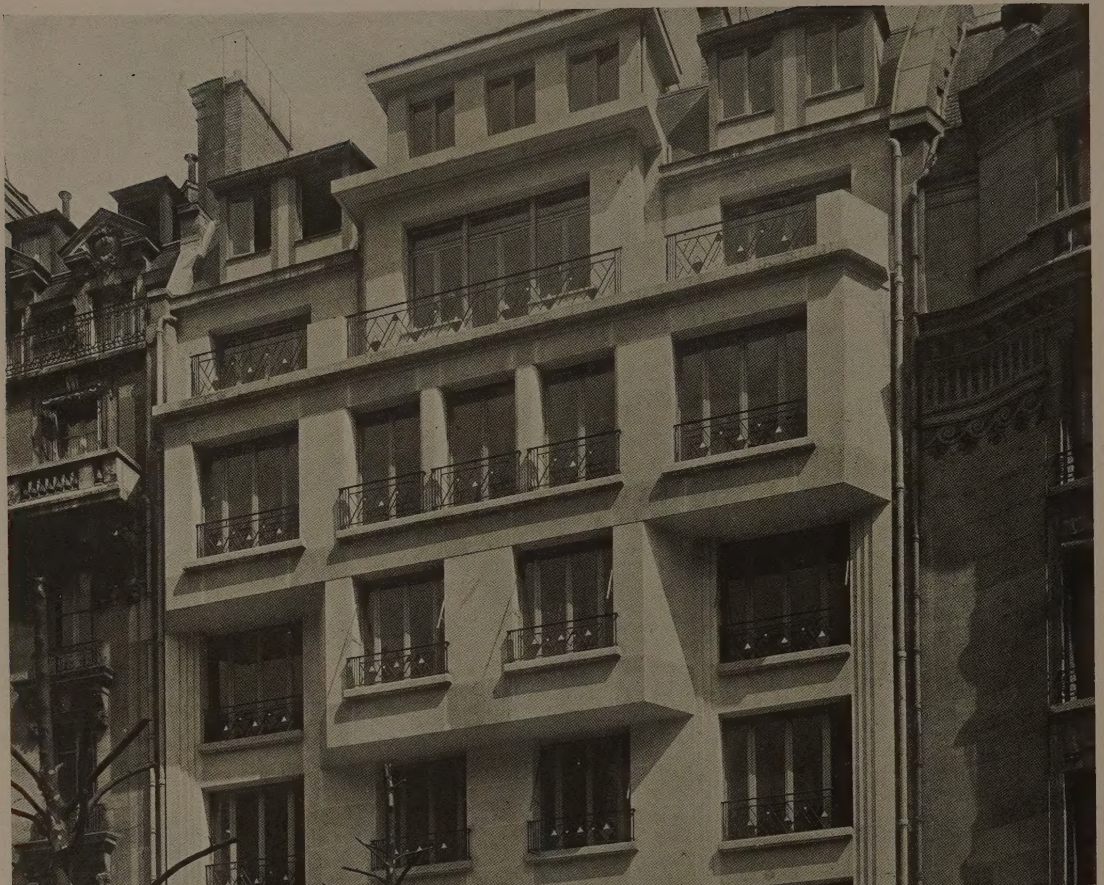


One of the new shops in Paris. The letters Siégel are made of aluminum strips about six inches in depth



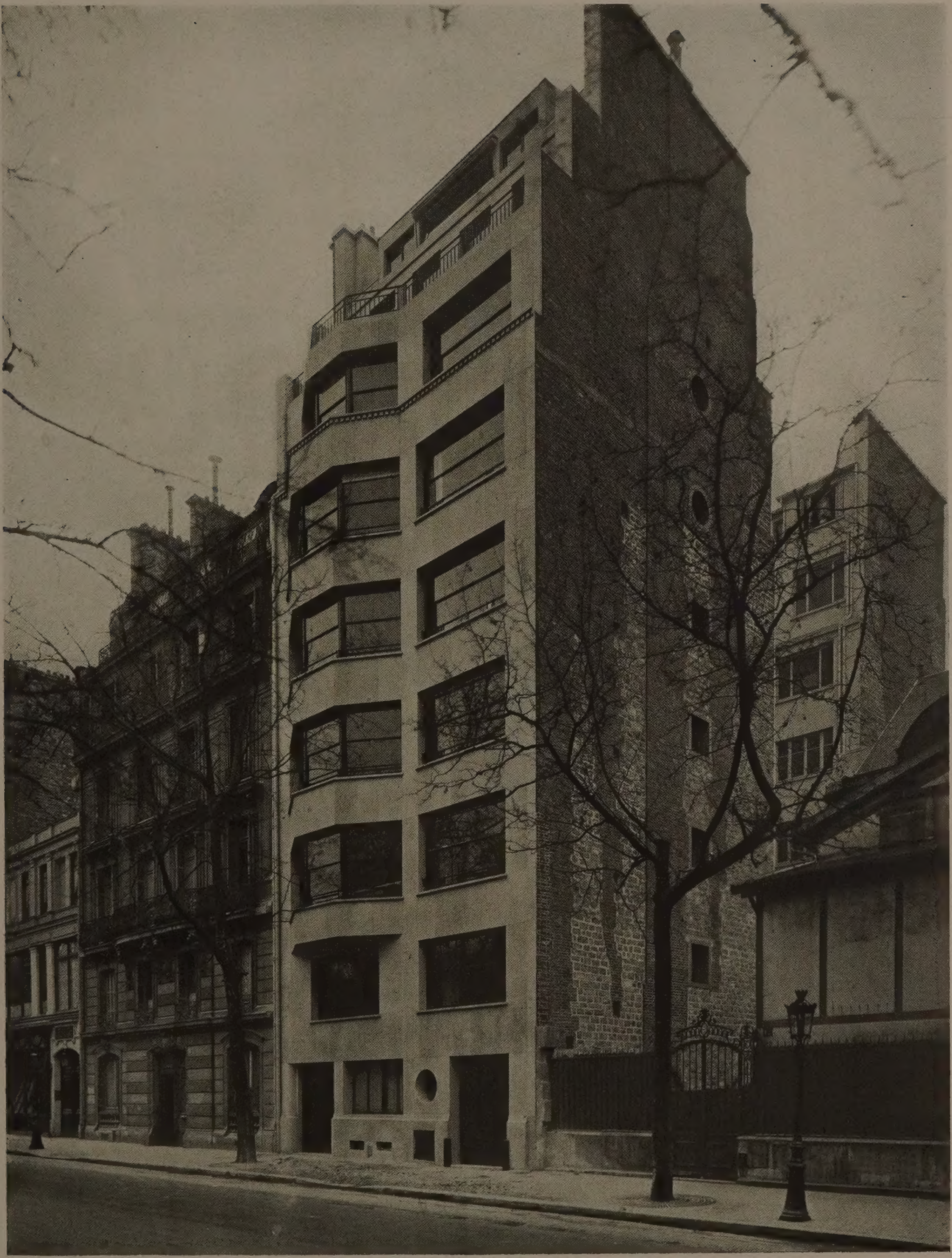
Photograph by the author

Pierre Patout, Architect, has utilized this pilaster treatment to set off the narrow display windows, each featuring a single item of merchandise



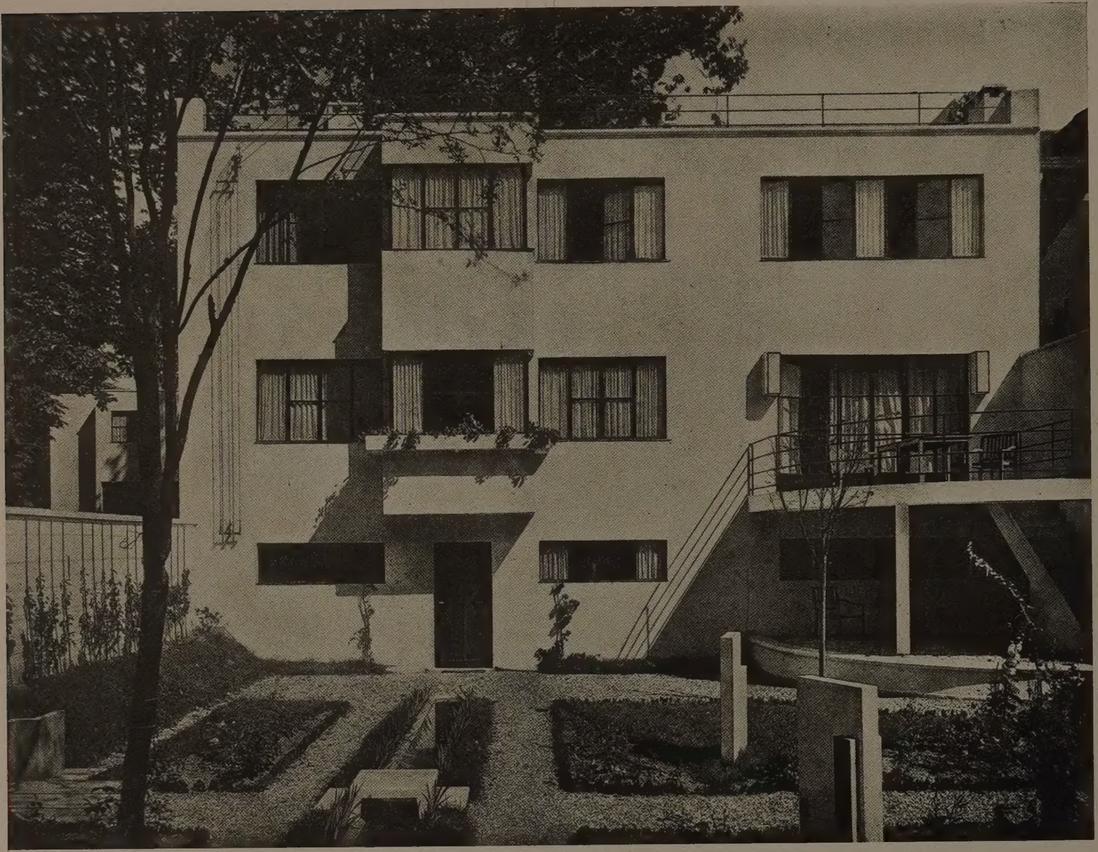
Photograph by Albin Salaun

A modern apartment among its old-fashioned neighbors in the Latin Quarter. Wrought iron has been freely used by Henri Sauvage, the architect, painted black and picked out with gold



Photograph by Albin Salaun

With a site opposite the Luxembourg Gardens, Michel Roux-Spitz, Architect, has been generous to the apartment-dwellers in the provisions for air, light, and view. Garage entrance is at the front



Photograph by the author

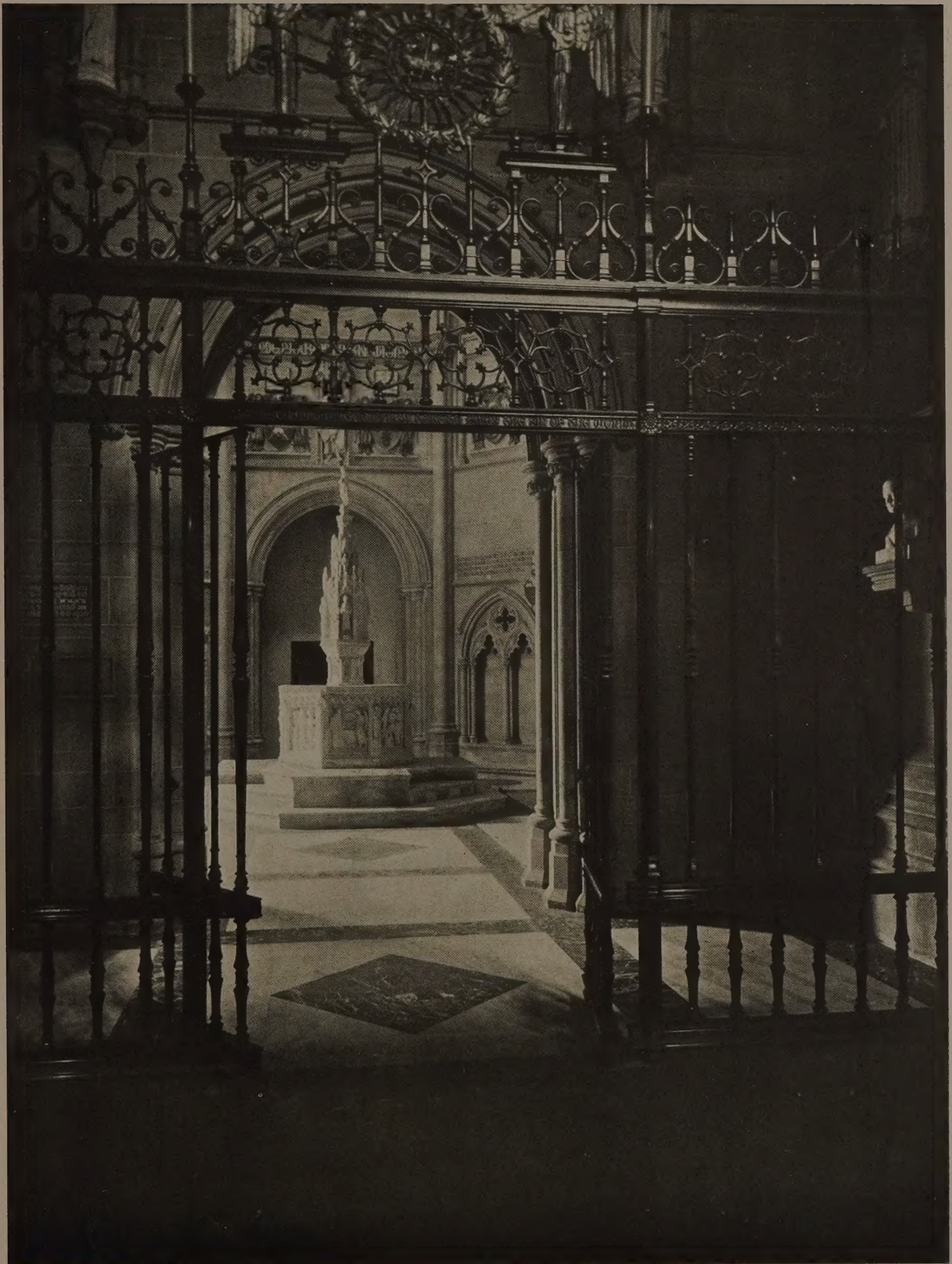
A residence in Versailles by André Lurçat, Architect, one of the most resolute modernists, who has carried his design into the garden ornaments

escape this. Instead, she was led by such men as Stanford White, Carrère and Hastings, and others, who, though brought up under Beaux-Arts influence, never attempted anything like it. These architects introduced an endless copying of well-known buildings of the long-ago, and America has seen little else until just recently. This work has for the most part been good, yet copied work often grows monotonous, because it lacks originality. There is little inspiration in the sight of an Elizabethan firehouse with a Georgian garage directly opposite, such as a small New York suburb boasts.

Buildings are generally built for some specific purpose, and when transplanted from their original clime are often incongruous. What has twentieth-century American civilization, for example, to do with Roman civilization of the B. C.'s? Yet thousands of examples of classic architecture are still being built every day in our land.

It was with similar ideas that the younger school of French architects after the war banded together to produce a new style. "A building," they said, "must first be light and airy. It must be attractive, comfortable for the occupants, and above all it must be an unconscious advertisement for the people it serves." It would be expected, then, that with "all rules off" much of the work produced on these lines would be highly impractical. Yet the odd part of it is that the new work has succeeded from the start.

Architecture moderne is succeeding by leaps and bounds, and will continue to do so. Never since the days of the Renaissance has Europe taken such an interest in a new style. *Architecture moderne* is a product of the twentieth century, called into being to suit our own particular needs and circumstances. It deserves to succeed. Created practically out of nothing, with tradition thrown to the winds, it is keen, vivid, and alive, waiting to serve us with better, brighter, and more economical habitations.



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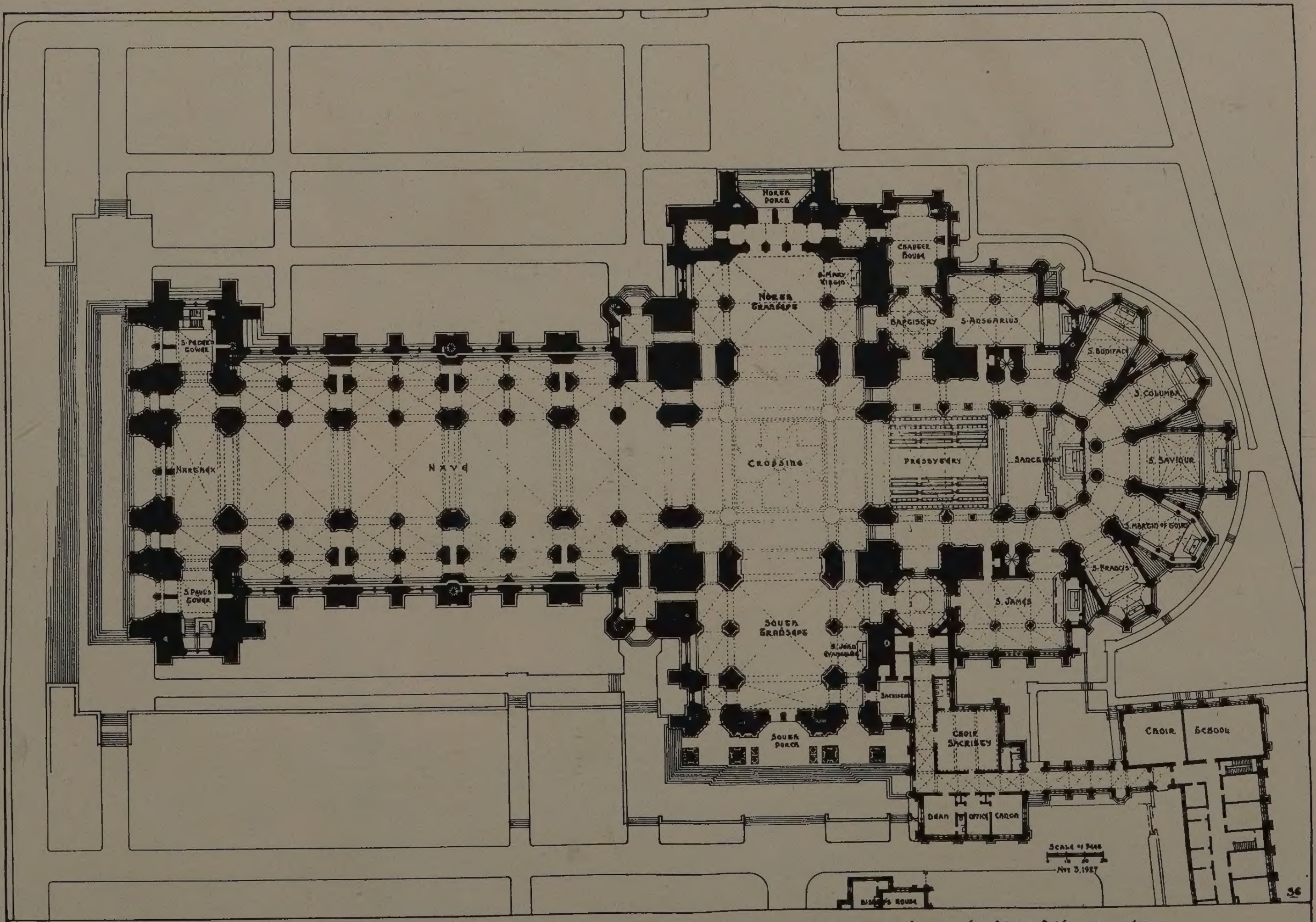
Looking through the bronze screen that separates the vestibule or entrance-way of the baptistry from the ambulatory

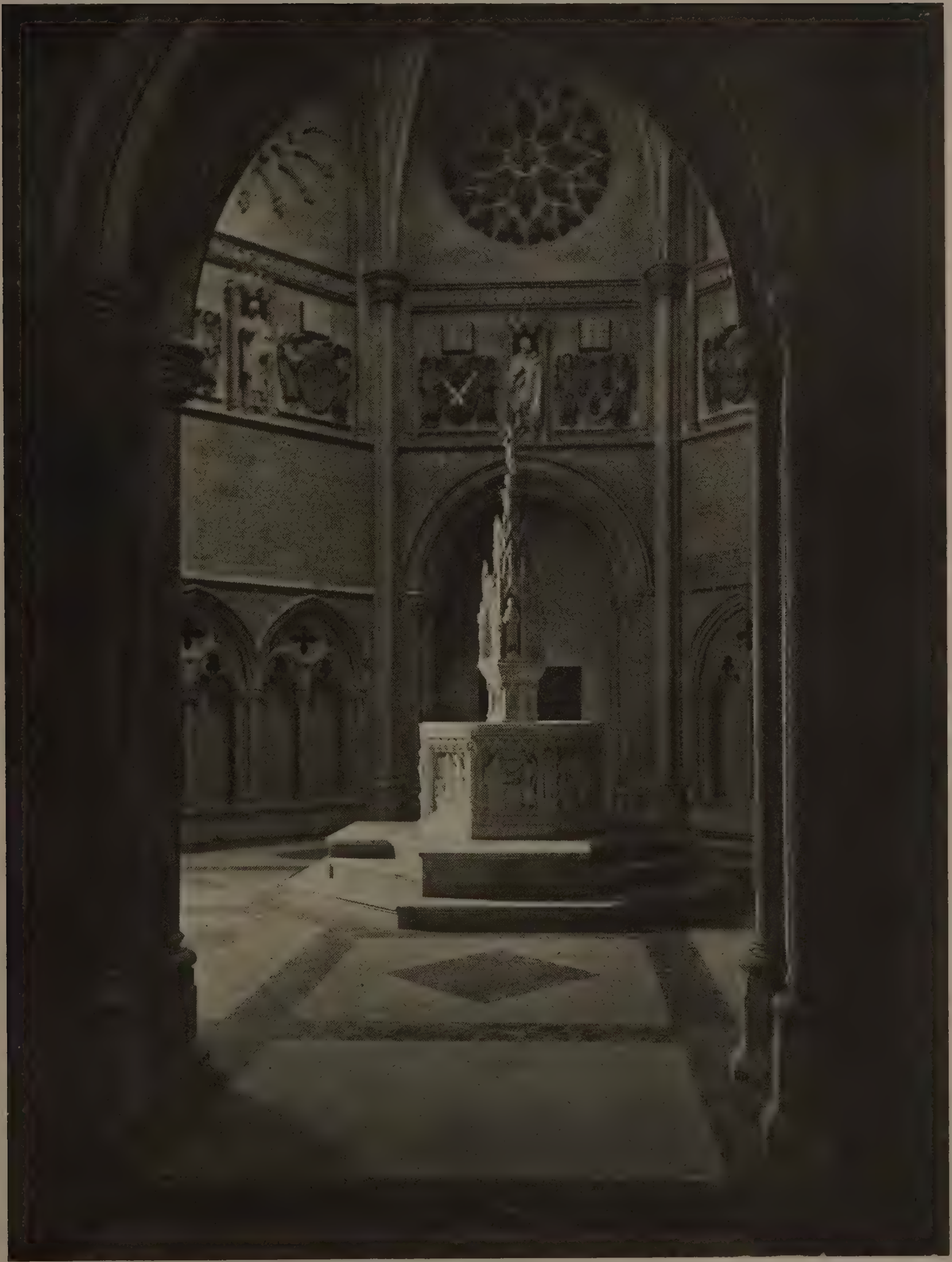
Baptistry, Cathedral of St. John the Divine, New York CRAM & FERGUSON, ARCHITECTS



CATHEDRAL·OF·ST·JOHN·THE·DIVINE
Accepted·scheme·of·completion

1927

Prepared·by·authority·of·the·Trustees
Cram·and·Ferguson·-·Architects



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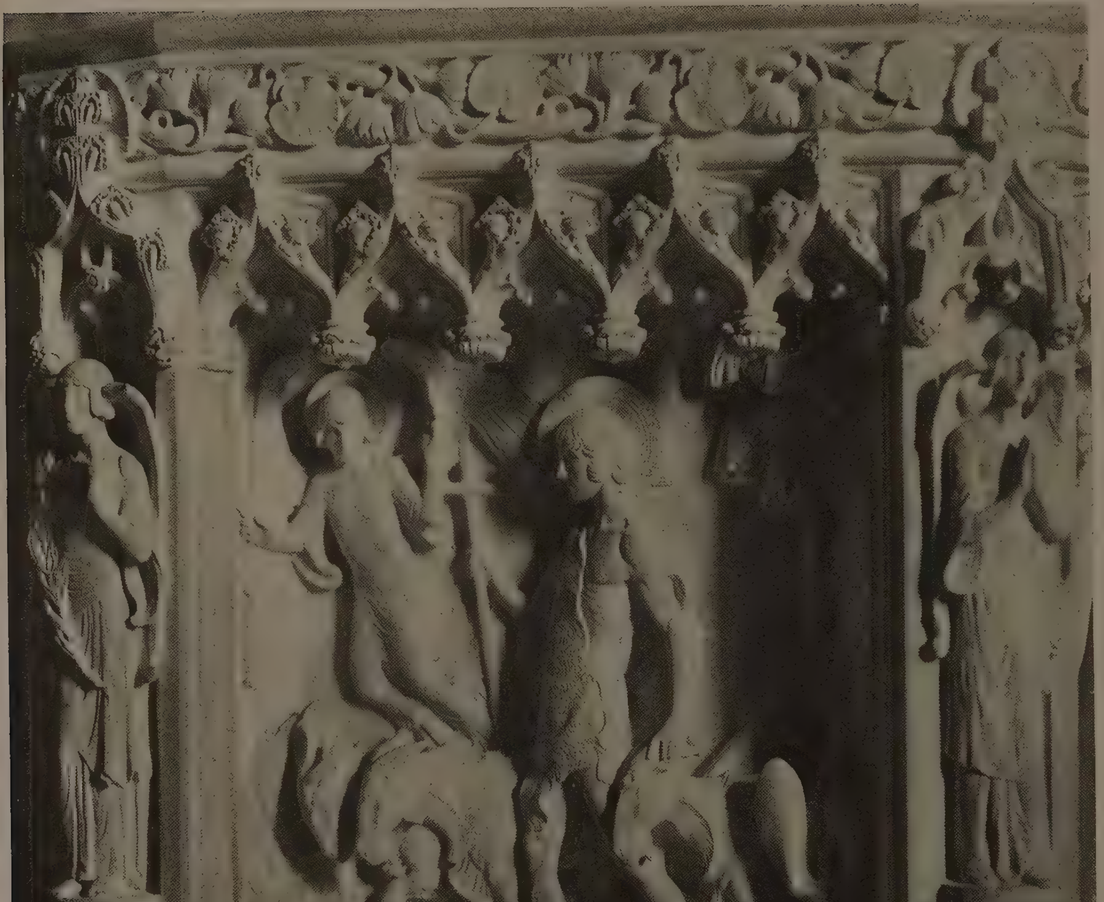
The font, raised three steps above the floor, is of Champville marble about fifteen feet high

Baptistry, Cathedral of St. John the Divine, New York CRAM & FERGUSON, ARCHITECTS



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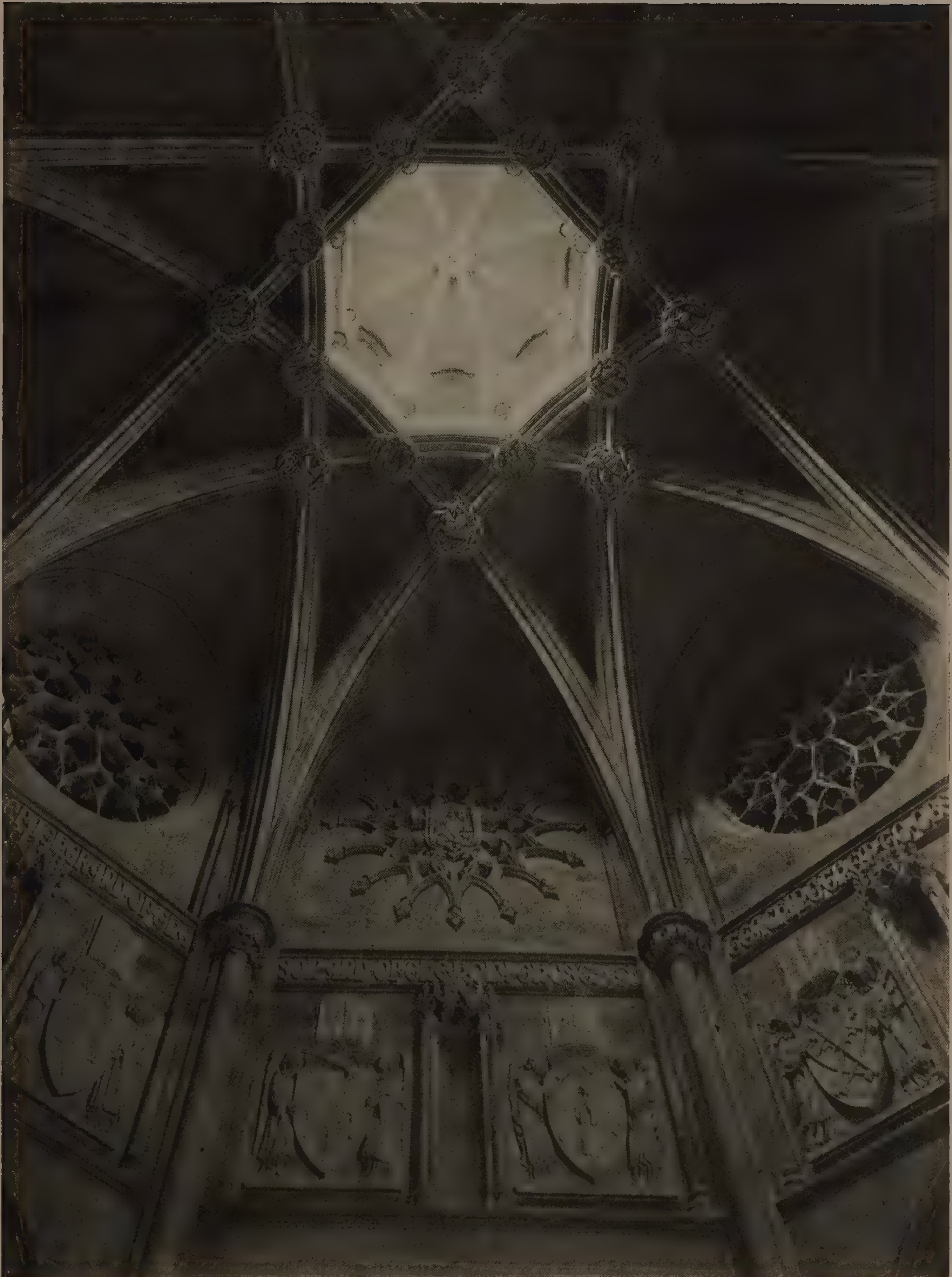
Panel of the font: The Youthful John in the Wilderness.
Albert H. Atkins, sculptor; carved by John Evans & Co.

Baptistry, Cathedral of St. John the Divine, New York — Cram & Ferguson, Architects



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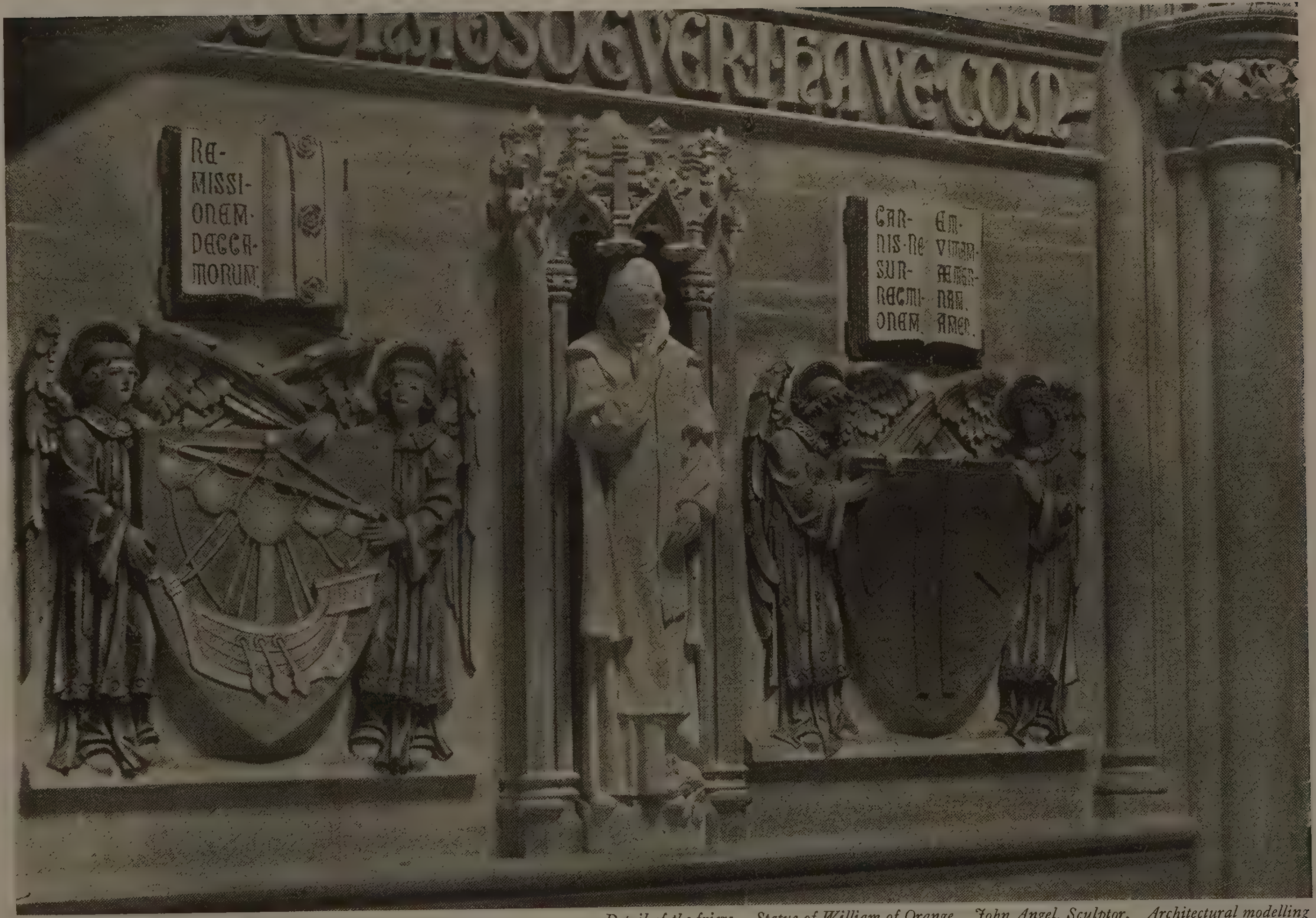
Looking up into the lantern or cimborio. (The figures had not been placed in the niches)

Baptistry, Cathedral of St. John the Divine, New York CRAM & FERGUSON, ARCHITECTS



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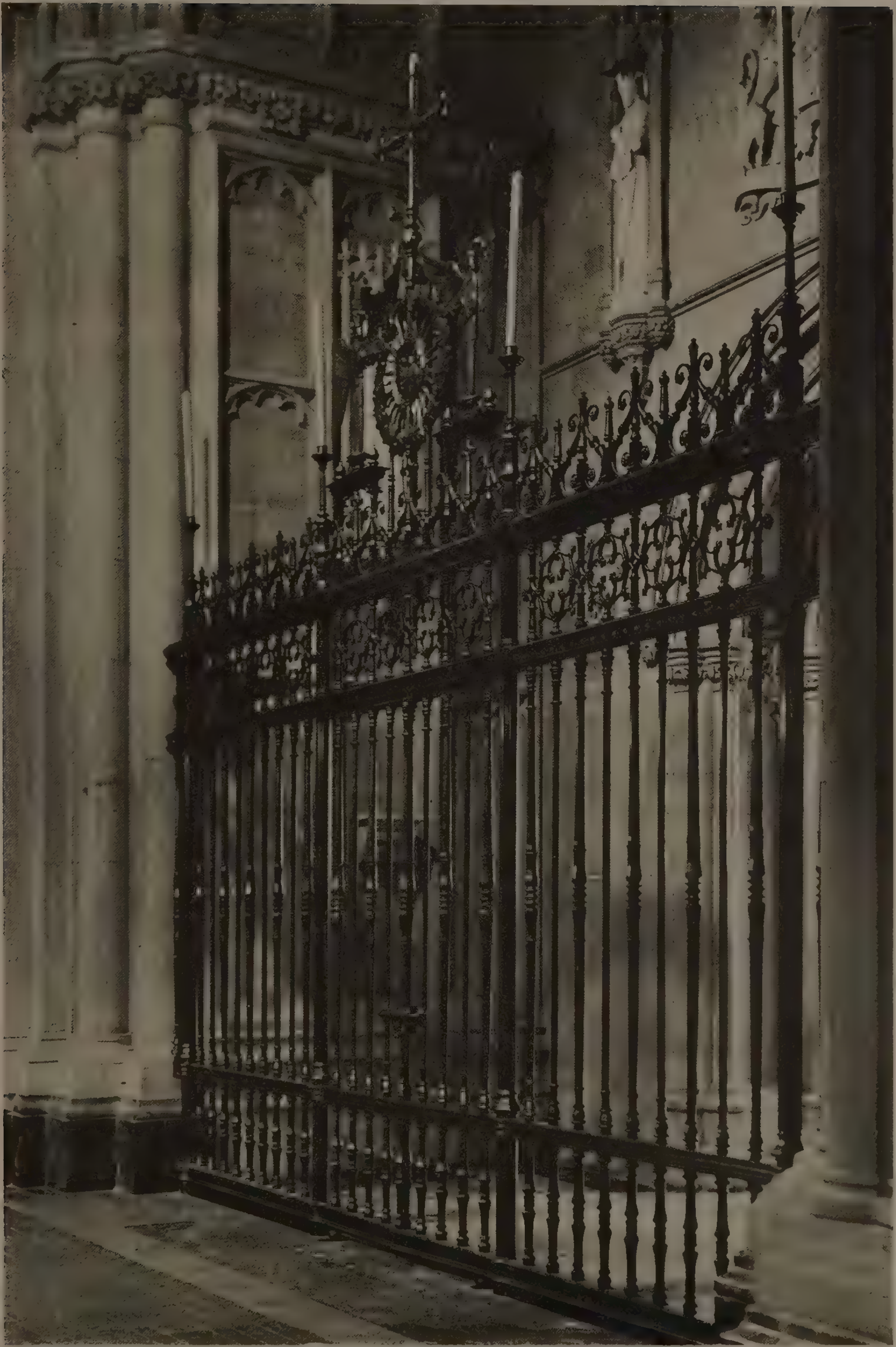
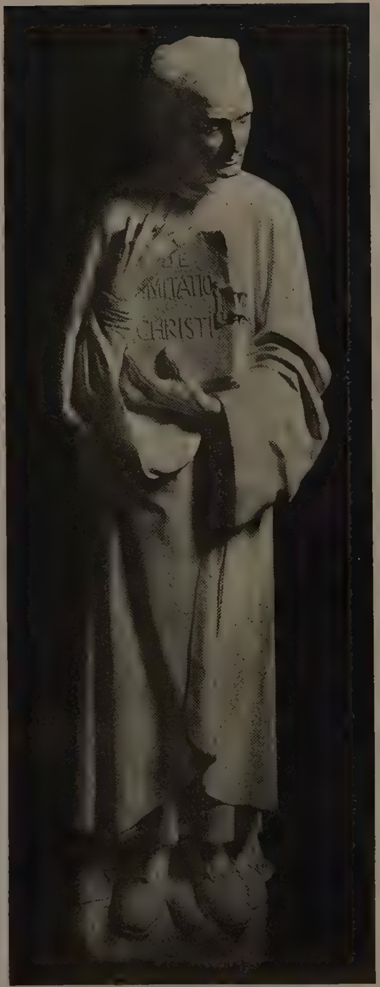
Detail of the frieze. Statue of William of Orange. John Angel, Sculptor. Architectural modelling by William F. Ross & Co.; carved by Edward Ardolino

Baptistry, Cathedral of St. John the Divine, New York CRAM & FERGUSON, ARCHITECTS

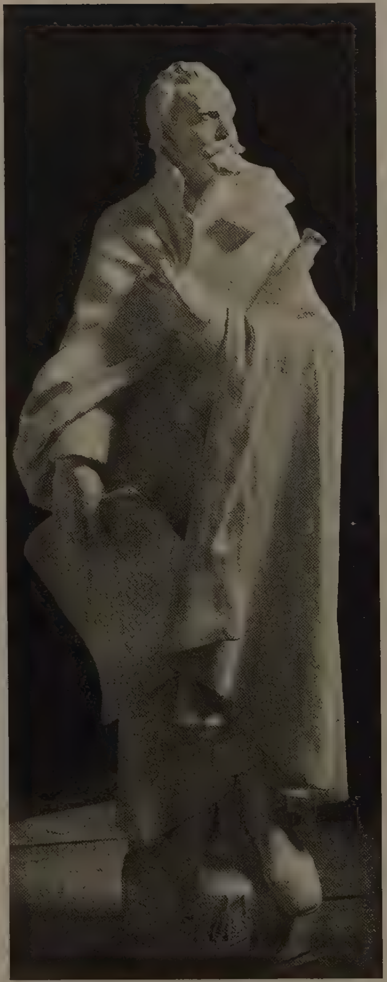


© *Antoinette B. Hervey* *The bronze screen separating the entrance-way of the baptistry from the ambulatory*

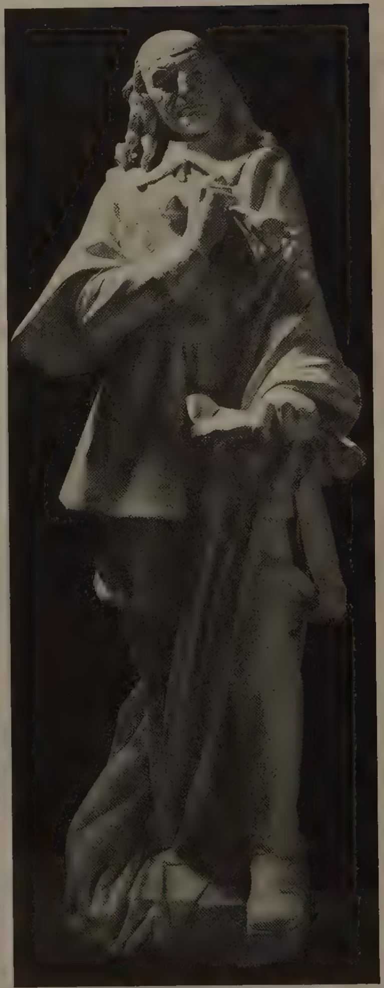
BAPTISTRY, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK CRAM & FERGUSON, ARCHITECTS



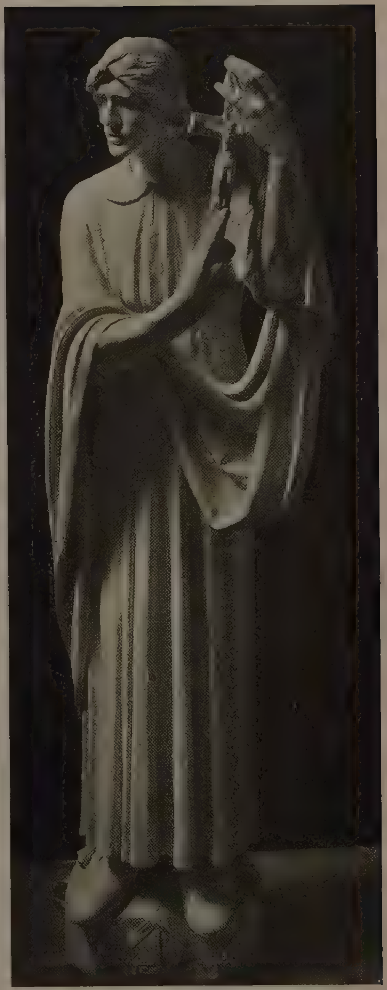
St. Thomas à Kempis



Hendrik Hudson



Peter Stuyvesant



St. Willibrod

Four of the eight statues for the wide sculptural frieze around the baptistry. John Angel, Sculptor

BAPTISTRY, CATHEDRAL OF ST. JOHN THE DIVINE, NEW YORK   CRAM & FERGUSON, ARCHITECTS

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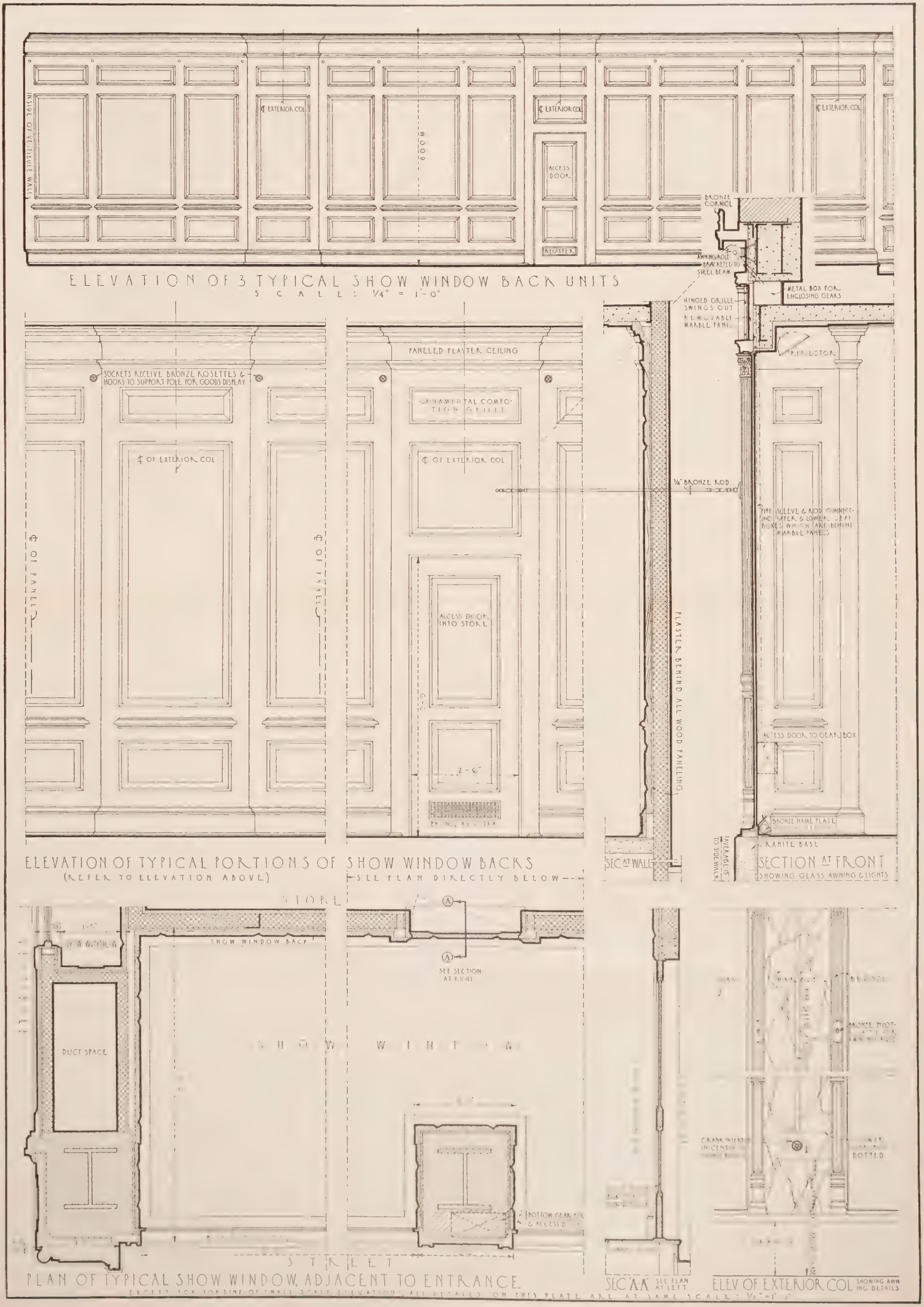

ELEVATION OF 3 TYPICAL SHOW WINDOW BACK UNITS
SCALE: 1/4" = 1'-0"
INSIDE OF VESTIBULE WALL
℄ EXTERIOR COL
WOOD
℄ EXTERIOR COL
ACCESS DOOR
REGISTER
℄ EXTERIOR COL
BRONZE CORNICE
AWNING ROLE BRACKETED TO STEEL BEAM
METAL BOX FOR ENCLOSING GEARS
HINGED GRILLE SWINGS OUT
REMOVABLE MARBLE PANEL
REFLECTOR
SOCKETS RECEIVE BRONZE ROSETTES & HOOKS TO SUPPORT POLE FOR GOODS DISPLAY
℄ OF EXTERIOR COL
℄ OF PANEL
℄ OF PANEL
PANELED PLASTER CEILING
ORNAMENTAL COMPOSITION GRILLE
℄ OF EXTERIOR COL
ACCESS DOOR INTO STORE
2'-6"
6'-0"
3/4" BRONZE ROD
PIPE SLEEVE & ROD CONNECTING UPPER & LOWER GEAR BOXES WHICH ARE BEHIND MARBLE PANELS
PLASTER BEHIND ALL WOOD PANELING
ACCESS DOOR TO GEAR BOX
BRONZE NAME PLATE
GRANITE BASE
AVERAGE 15" TO SIDEWALK
SEC AT WALL
SECTION AT FRONT
SHOWING GLASS, AWNING & LIGHTS
ELEVATION OF TYPICAL PORTIONS OF SHOW WINDOW BACKS
(REFER TO ELEVATION ABOVE)
SEE PLAN DIRECTLY BELOW
STORE
SHOW WINDOW BACK
A
A
SEE SECTION AT RIGHT
DUCT SPACE
SHOW WINDOW
BOTTOM GEAR & ACCESS D
STREET
BRONZE PIVOT
CRANK INSERT IN CENTER
DOTTED
PLAN OF TYPICAL SHOW WINDOW, ADJACENT TO ENTRANCE
EXCEPT FOR TOP LINE OF SMALL SCALE ELEVATIONS ALL DETAILS ON THIS PLATE ARE AT SAME SCALE: 1/2" = 1'-0"
SEC "A-A" SEE PLAN AT LEFT
ELEV OF EXTERIOR COL SHOWING AWNING DETAILS

Details of Typical Show-Window, Saks & Co., Fifth Avenue, New York City

Starrett & Van Vleck, Architects

NOTES

Details of Typical Show-Window, Saks & Co., Fifth Avenue, New York City

STARRETT & VAN VLECK, ARCHITECTS

Materials:

Walls, from floor to ceiling, and doors, wood panelled; ceiling, plaster panelled; floor, cement covered entirely by carpet.

Register-grilles in bottom of doors, ornamental rosettes, exterior pilasters, window-frames, awning rods, and plates, all of bronze.

Exterior base, granite; exterior panels between bronze pilasters, marble.

Hollow terra-cotta walls plastered behind all-wood panelling.

Important Dimensions:

Size of glass, 10′ 10″ wide by 10′ high (variable with grade); exterior piers between glass frames, 2′ 2″; column centres (on Fifth Avenue elevation), 13′.

Height of granite base, from sidewalk to bottom of glass frame, variable, but average is 15″.

Height of awning crank-plate above sidewalk, 3′.

Depth of show-window from glass to wood back, 7′ in clear.

Plan:

Access doors to store for window dressing are on centre line of exterior columns; they swing into store, not into window space; size is 2′ 6″ wide by 6′ 6″ high.

Because of sloping grade and the desirability of keeping the show-window floor about 15″ above the sidewalk, it is sometimes necessary to interrupt the show-window on the centre line of an exterior column with a step; if this can be eliminated, it is obviously better for the displays.

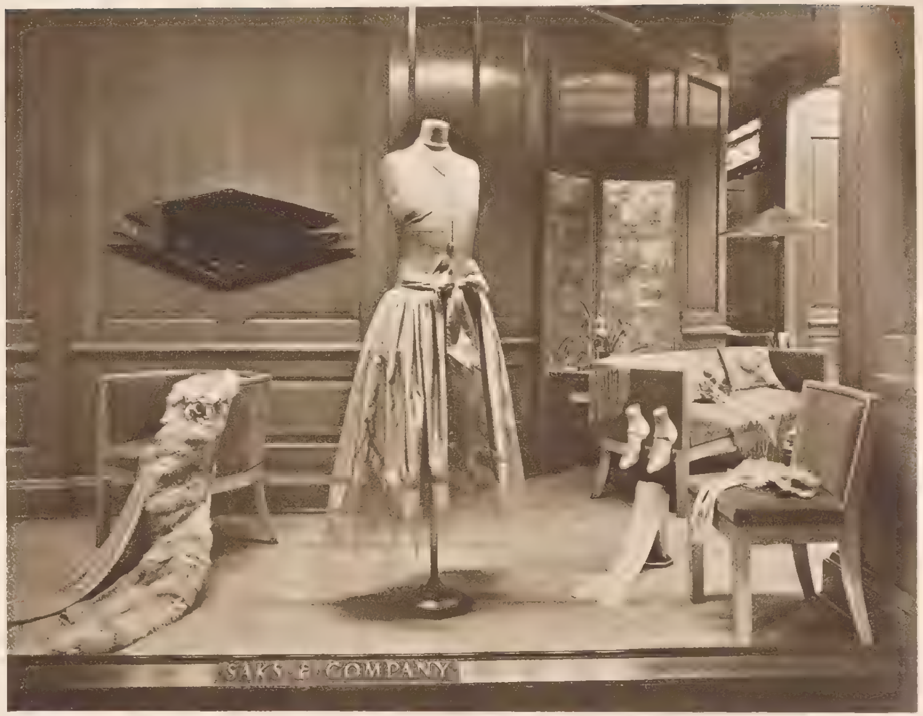
Special Features:

Reflector at floor of show-window in front of glass is shielded by a bronze name-plate of the store at 45 degrees to the vertical (see drawing); reflectors at ceiling should be concealed either by a valance or by keeping ceiling sufficiently high above top of glass so as not to show from street.

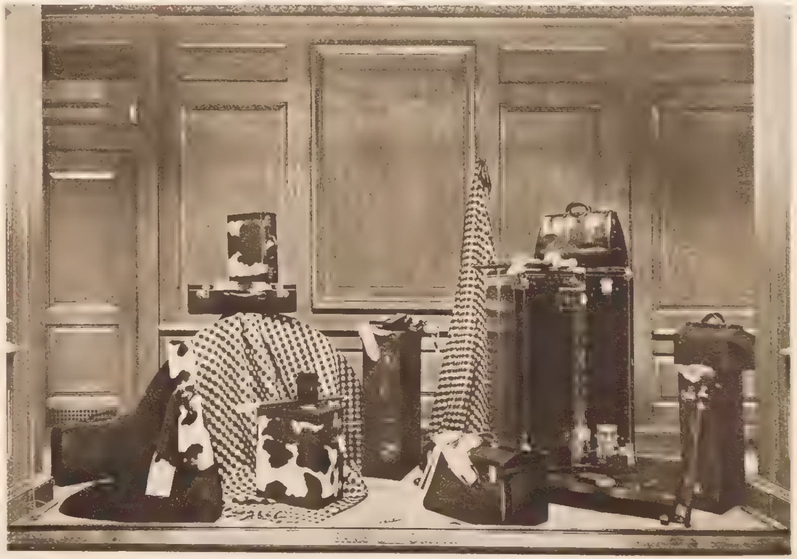
On upper stiles of show-window backs, directly under the cornice, are rosettes which screw into threaded sockets. In case it is desired to display materials on a pole, these rosettes are unscrewed and hooks having the same thread substituted. (Starrett & Van Vleck originated this clever device.)

Exterior columns between window-frames reduced to 2′ 2″, allowing for maximum amount of show space.

Awning mechanism concealed by hidden gear-boxes top and bottom, and connecting-rod behind marble panel; operated by a crank fitting into bronze plate 3′ above sidewalk. Awning-roll protected from the weather and from appearing unsightly by being under soffit of bronze cornice. Awning rods of ornamental bronze. Access doors provided for top and bottom gear-boxes.



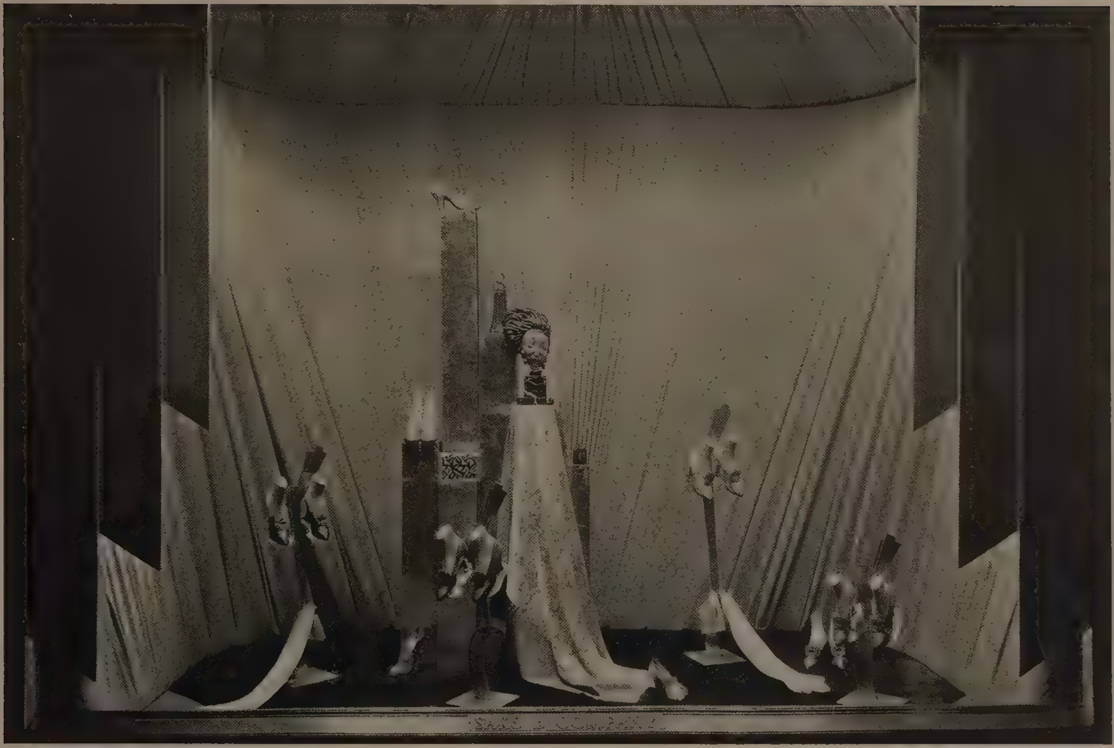
View showing window back at corner—upper reflectors appear at right, in distance



(See drawing over leaf)

Photographs by Worsinger

Typical window back, with access door at left

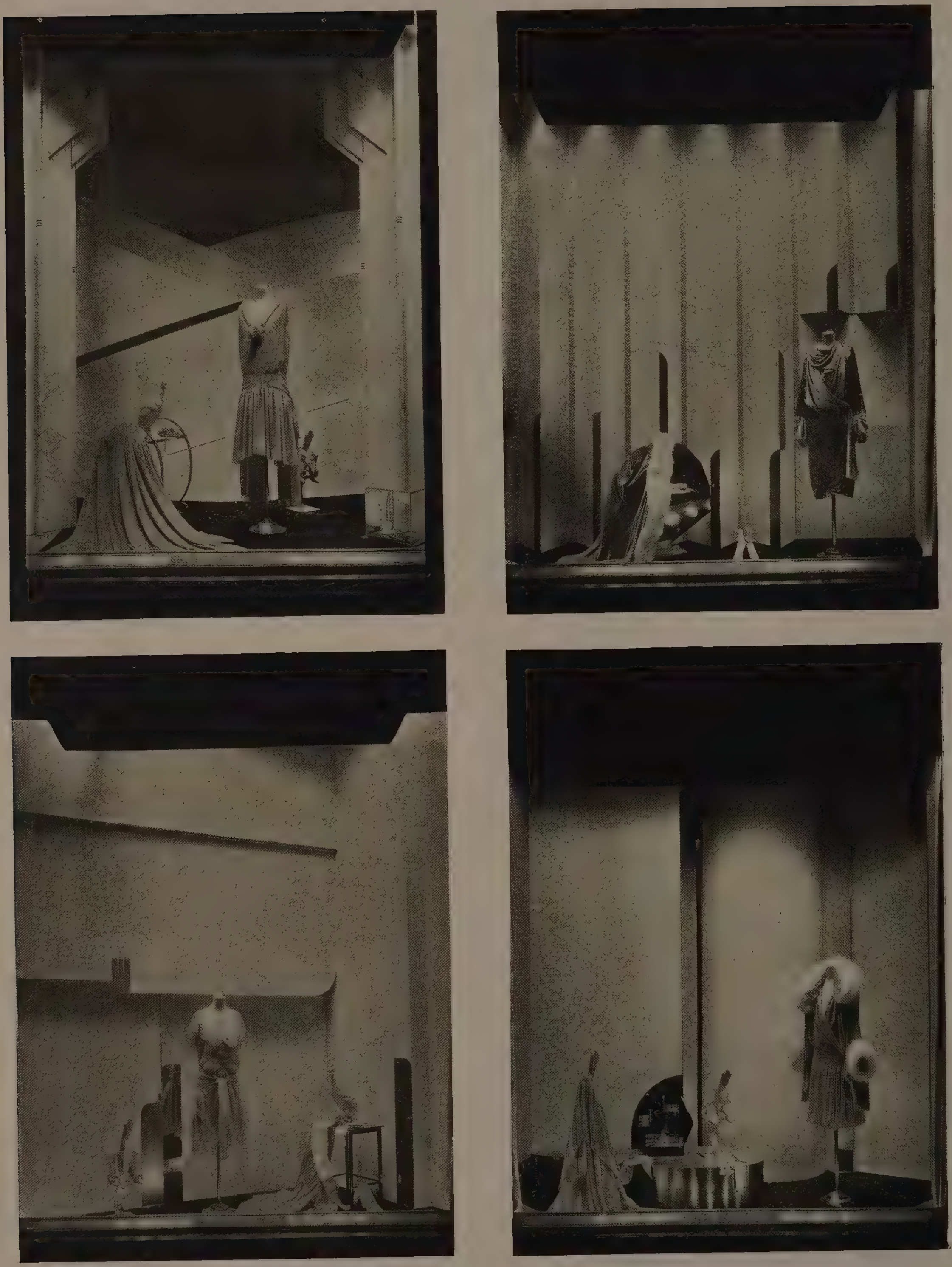


Photographs by Worsinger

One of the centre show-windows on the Fifth Avenue elevation—superimposed over the oak panelling, and executed in gray except for the black-carpeted floor.

Since almost the very beginning of the interest in the "moderne" movement in art the Saks show-windows have reflected the best and the latest development in their backgrounds and accessories. In the evolution of any new influence there are bound to be experiments resulting in varying degrees of success, yet the Saks windows have been pleasurably free from any unstudied or unreasonable effects. The backgrounds have been generally gray with small spots of contrasting color or bright metal introduced, and of such design as to supplement the merchandise on display. The ingenuity with which the latter has been accomplished is worthy of architectural analysis, not only for the handling of contrasting masses but in the variety from one window to another. On the next page the upper left picture is taken on the corner where the window back is cut off at 45 degrees (see plan on measured drawing), and here the background adequately gives the expression of transition from one direction to another. The manner in which shadows are utilized in all five illustrations gives the architectural designer food for thought, for in their handling in large measure lies the success or failure of his compositions if he essays to try his wings in the modern manner, be it for interior or exterior. The accessories and the pattern they make merit close scrutiny, and bear evidence of the thoughtful consideration given them.

Show-Windows, Saks & Co., Fifth Avenue, New York. (See Measured Drawing, page 17)



Show-Windows, Saks & Co., Fifth Avenue, New York. (See overleaf for notes)

EDITORIAL COMMENT

❖ Vol. LVIII, No. 1 ARCHITECTURE July, 1928 ❖

UNCLE SAM, BUILDER

WITHOUT any blare of trumpets, and almost without the newspaper comment that might have been expected, Congress passed, early in March, the Treasury and Post-Office Departments Appropriation Bill, authorizing building to the total of somewhat over twenty-four millions of dollars. Rather a sizable client, our Uncle.

❖❖❖

SIMPLIFIED PRACTICE

THE American people enjoy a unique standard of living because of their per capita productivity. In order to raise our standards still higher our greatest opportunities lie in the direction of the elimination of waste in materials and motion in our production and distribution system.

It was a disquieting thing to find, when the Hoover Committee made a survey in 1921 of six of our major industries, that the building industry stood in fourth place, with 53 per cent waste. Of this 34 per cent was chargeable to management, and a major leak was in a lack of standardization in materials, methods, and machinery. Variety, instead of being the spice of life, is more truly the waste of life.

But we are on the way to better things. Under the recommendations of the Division of Simplified Practice, Bureau of Standards, we are doing much to rectify our building processes. It is certainly no handicap in the achievement of better architecture that the number of kinds of metal lath have been reduced from 125 to 24; that the number of available range boilers has dropped from 130 to 13; that instead of the bewildering total of 1,114 patterns of brass lavatory and sink traps we now choose from among 76; that instead of 120 kinds of hot water storage tanks there are now 14; that 80 styles of sidewalk lights have become 5; that 441 patterns of staple vitreous china plumbing fixtures have given way to 58; and that whereas a few years ago we had to choose from among 42,877 kinds of solid-section steel windows we now pick from 2,244.

The success of any such systematic reduction of waste in needless variety depends upon the degree of acceptance given the recommendations of a committee selected from the industry itself. This acceptance is steadily gaining ground as the recommendations demonstrate their own worth. During the first quarter of 1928 there were eight projects submitted to the respective standing committees for consideration. Two were revised and six reaffirmed. The average degree of adherence of these eight projects was 89.18 per cent, based on factual surveys. Elimination of 60 per cent of variety in sizes of softwood yard lumber is estimated to have reduced inventories formerly carried by four billion board-feet, this releasing some $200,000,000 of relatively idle capital. This is progress indeed.

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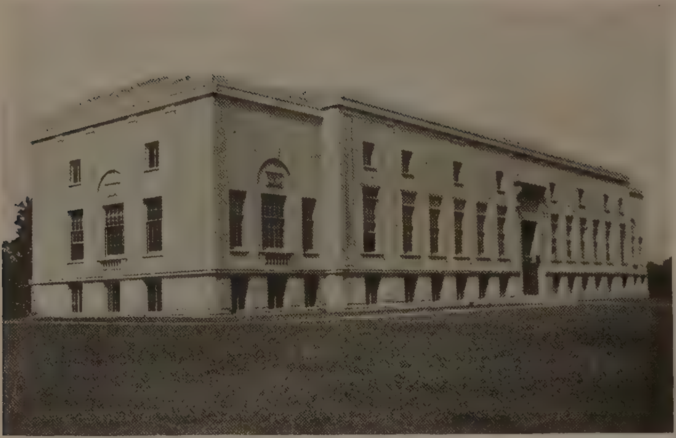
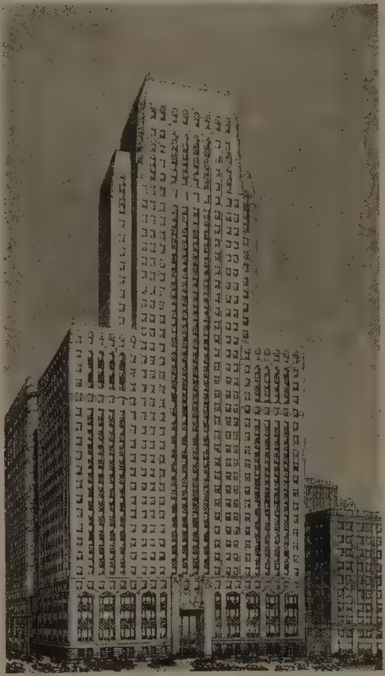
THE REGIONAL PLAN OF NEW YORK

EVIDENCE of the breadth of vision governing the deliberations of those intrusted with the tentative plans for the development of New York and its environs, under the directorship of Mr. Thomas Adams, is found in one of its recent reports. This contemplates the raising of the Hackensack Meadows, an area larger than the whole of Manhattan, ten feet above its present level, the straightening of the Hackensack River, and the building of a system of canals. A fill amounting to some 200,000,000 cubic yards would be needed to make settled dry land out of the present mosquito-breeding swamp that lies just across the Hudson from the great portal to our continent. By developing the Newark Bay waterfront and the New Jersey waterfront of the Upper Bay the needed fill could be floated through canals to the meadows. The possibilities opened up through such a reclamation project, with civic buildings and other architectural focal points at the heads of the various waterways, with park areas along canals through residential sections—these visions of what might be are inspiring indeed. The vital thing is a plan, upon which the vast project could move forward without having to face the obstacles that haphazard growth would otherwise surely interpose.

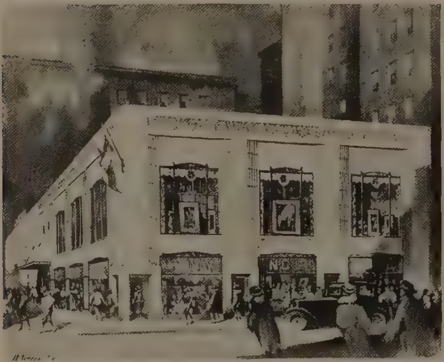


W. K. Bixby Hall of Fine Arts, recently completed for Washington University in St. Louis. Jamieson & Spearl, Architects



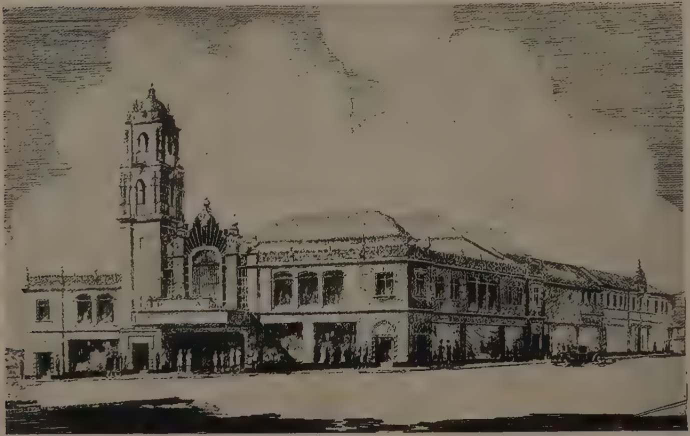
The Foreman National Bank Building, Chicago, which for the moment is going to be Chicago's tallest. Graham, Anderson, Probst & White, Architects

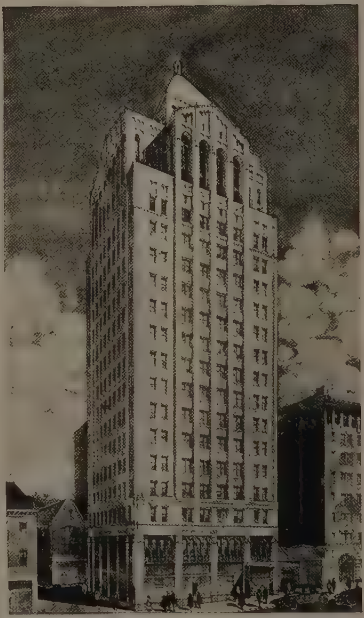
Architectural News



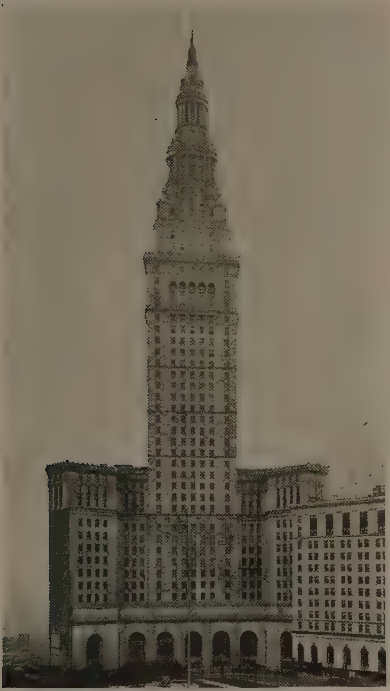
New offices for the North German Lloyd Steamship lines in Chicago. Holabird & Roche, Architects

The new Plaza Theatre now under way in Kansas City. Edward W. Tanner & Boller Bros., Architects



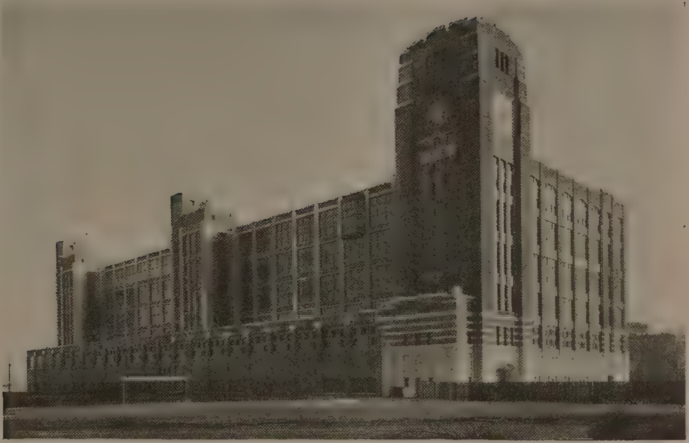


Atlanta, Ga., is also striving for height—the Rhodes-Haverty office building. Pringle & Smith, Architects



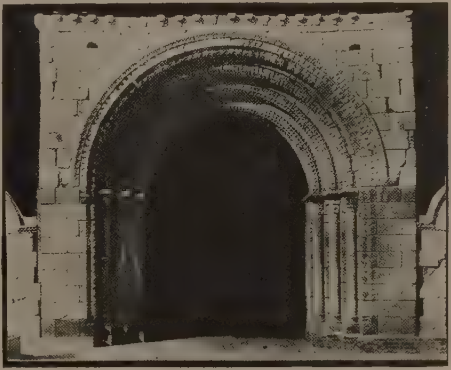
Photograph by Ewing Galloway

Cleveland's New Terminal Tower Building, facing the Public Square, has just been completed. Graham, Anderson, Probst & White, Architects

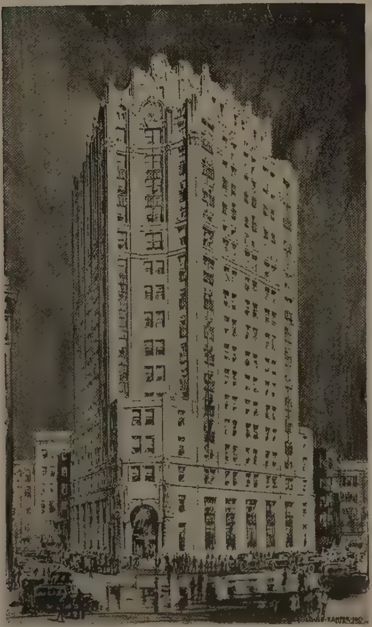


A new factory building for Schrafft, the candy-maker, in Charleston, Mass. Lockwood, Greene & Co., Inc., Architects and Engineers

in Photographs

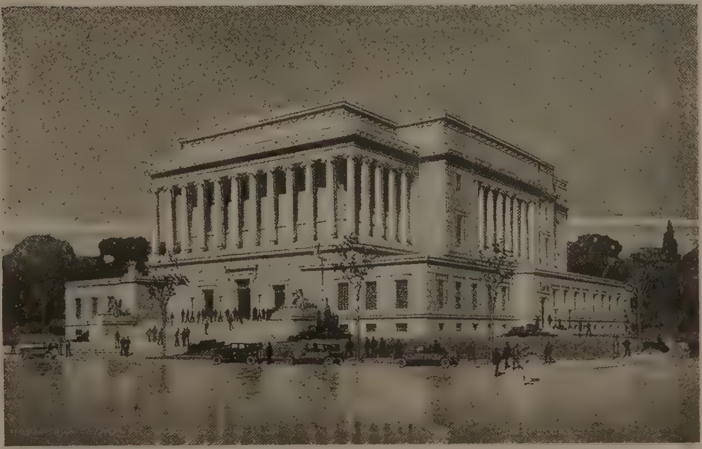


Twelfth-century Romanesque façade—from a Burgundian monastery—secured for permanent exhibit in Philadelphia's Museum of Art



Detroit's new Water Board Building, now under construction. Louis Kamper, Inc., Architects

The final design for Kansas City's new Scottish Rite Temple. Keene & Simpson, Architects



BOOK REVIEWS

ST. PAUL'S CATHEDRAL, LONDON. Measured, Drawn, and Described by ARTHUR F. E. POLEY. 37 pages and 32 plates, 15 by 22½ inches. Illustrated with drawings in collotype and line. Printed in Great Britain for the author. London: 1927. (New York: Charles Scribner's Sons. $75.)

To quote from Sir Reginald Blomfield's introduction, "Mr. Poley has at length done justice to St. Paul's in a series of 32 plates which seem to me in their accuracy and precision of draftsmanship quite the best thing of its kind that has been done. . . . Mr. Poley's drawings are a welcome return to the fine and scholarly technic of the eighteenth century, and will be invaluable to serious students of neo-classical architecture."

It is only through the extraordinary coincidence of a series of repair operations, coupled with the indefatigable energy and painstaking labors of Mr. Poley, that opportunity presented itself for the detailed measuring of Sir Christopher Wren's great masterpiece. The work is a notable contribution to architectural knowledge.

ENGLISH HOMES. PERIOD IV–Vol. II: SIR JOHN VANBRUGH AND HIS SCHOOL, 1699–1736. By H. AVRAY TIPPING, M.A., F. S. A., and CHRISTOPHER HUSSEY. 333 pages, 10½ by 15½ inches. Profusely illustrated from photographs and drawings. Printed in Great Britain. New York: 1928: Charles Scribner's Sons. $25.

A new volume now added to the monumental series on English Homes, and one that has the advantage of centring about one of the most versatile and dominating personalities in English architectural history. His capture of public favor in 1696, at the age of thirty-two, through the brilliance of his first comedy, was outshone three years later when Lord Carlisle gave him as his first commission the task of designing a building almost comparable in size and dignity to St. Paul's—Castle Howard. As the author points out,-Vanbrugh, the dramatist, substituted for the geometry of Wren the crashing chords of grand opera in architecture. So much for the historic phase of the volume, but for us its great value is in its magnificent pictorial record of this grand-manner period in England's building.

AMERICAN ARCHITECTURE. By FISKE KIMBALL. 261 pages, 5½ by 8½ inches. 48 illustrations from photographs. Indianapolis and New York: 1928: The Bobbs-Merrill Co. $4.

Fiske Kimball, architect, historian, and now Director of the Pennsylvania Museum in Philadelphia, adds to the recently published volumes of Dean G. H. Edgell and of Thomas E. Tallmadge, another attempt to present a picture of American architecture. It is a well-balanced visualization, very brief, drawn for the sophisticated in art and architecture, rather than for the man in the street, and searching out personalities as well as movements in its swift march from the early settlements to the modern canyons of Manhattan.

THE SUBSTANCE OF ARCHITECTURE. By A. S. G. BUTLER, F. R. I. B. A. Foreword by SIR EDWIN LUTYENS, R. A. 318 pages, 5¾ by 8½ inches. Eight illustrations. Printed in Great Britain. London: 1926: Constable & Co., Ltd. New York: Lincoln MacVeagh, The Dial Press. $4.

A leisurely discussion of æsthetics as related to architecture. The author seeks to encourage a wider understanding of and appreciation of architecture on the part of the layman, and with this aim probes most skilfully into our conceptions of beauty, harmonious unity, stability, proportion, taste, art.

ELEMENTARY BUILDING SCIENCE. By ALFRED EVERETT, B.Sc. (Hons.) Lond.; M. I. Struct. E. 159 pages, 5½ by 8½ inches. Illustrated with diagrams. Printed in Great Britain. London: 1927: Oxford University Press. 7s. 6d.

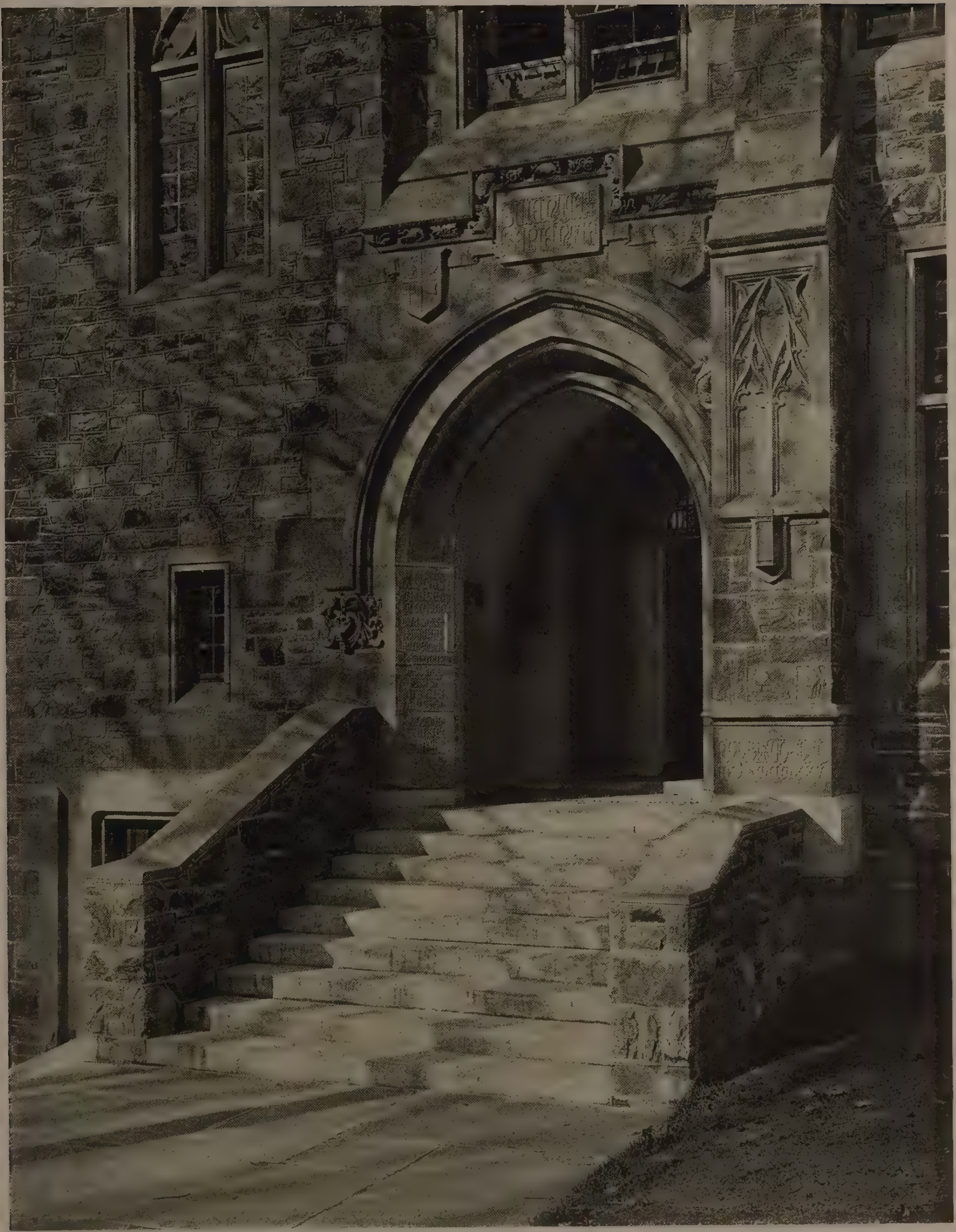
The author, who is headmaster of the Day Technical Schools, L. C. C. School of Building, Brixton, has written this laboratory handbook for the student, setting forth the application of physics and chemistry to building, building materials, and related problems.

PLUMBING. By HAROLD E. BABBITT, M.S., Professor of Sanitary Engineering, University of Illinois. 455 pages, 5¾ by 9 inches. Illustrated with diagrams and photographs. New York: 1928: McGraw-Hill Book Co., Inc. $5.

A particularly comprehensive and well-presented treatise, bringing into line the latest results of research by various bodies, including the Hoover Report. The author drew up the code recently adopted by the Illinois State Department of Public Health.

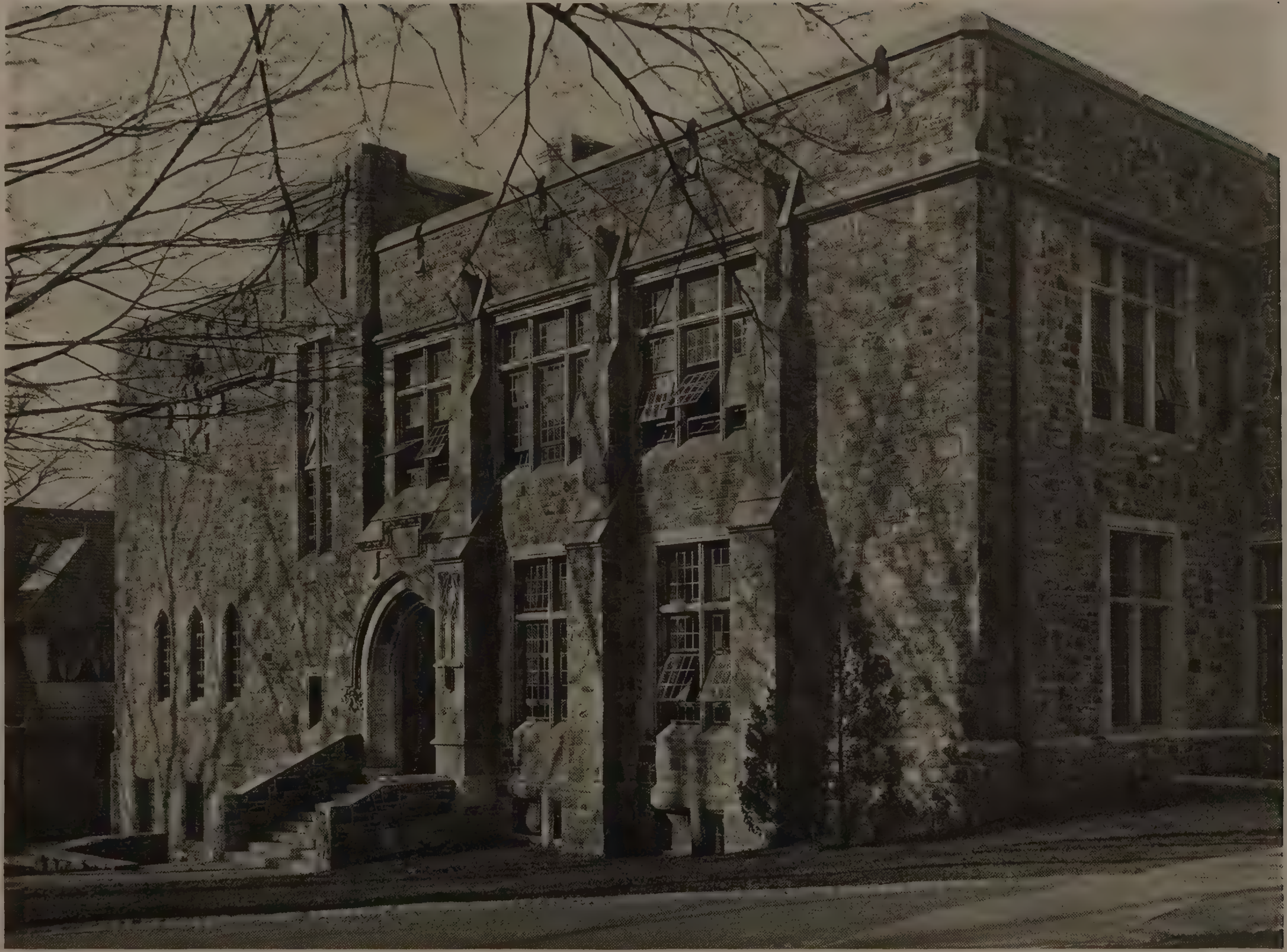
PRACTICAL PEN DRAWING. By E. G. LUTZ. 229 pages, 5 by 7½ inches. Illustrated by the author and others. New York: 1928: Charles Scribner's Sons. $2.

A refreshingly clear guide for the pen draftsman, laying a good working foundation for the beginner and carrying him on to the limits of his abilities. The author is eminently qualified as an instructor, so that he wastes neither time nor effort in fruitless paths. Here is a book that really teaches one to draw.



College of New Rochelle, Science Hall,
New Rochelle, N. Y.

HENRY J. McGILL AND
TALBOT F. HAMLIN, ARCHITECTS



College of New Rochelle, Science Hall,
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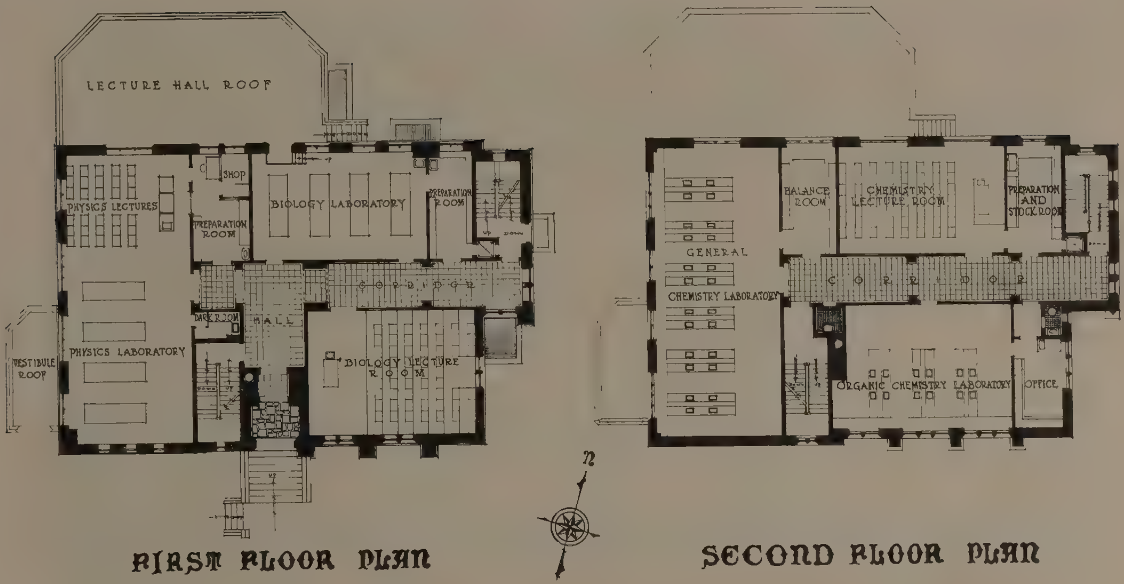
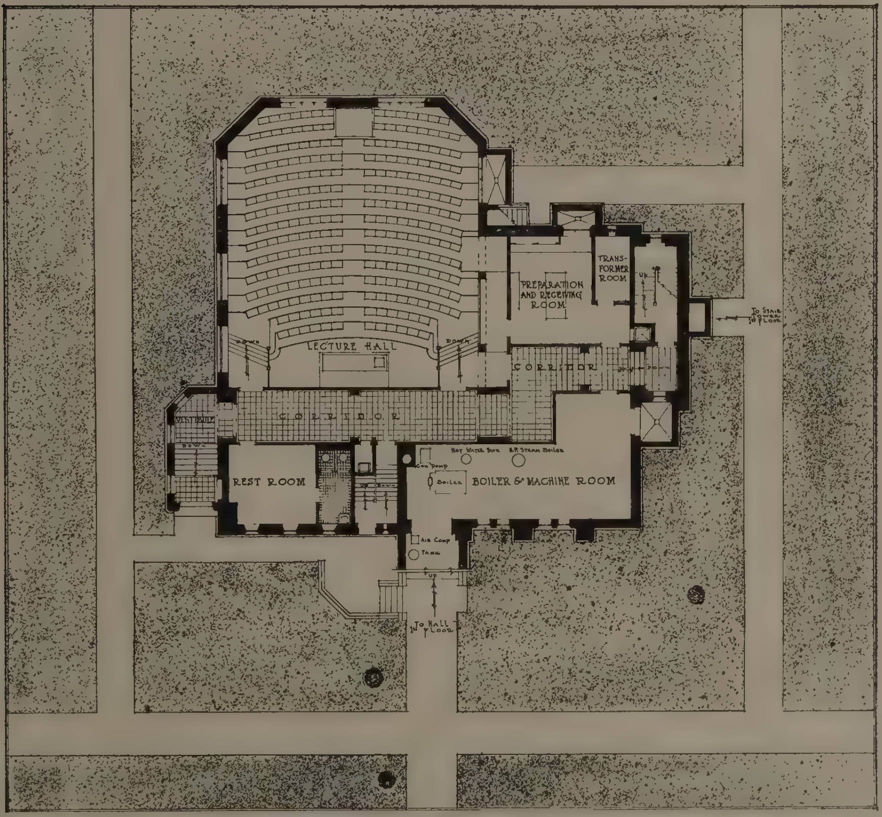
Talbot F. Hamlin, Architects



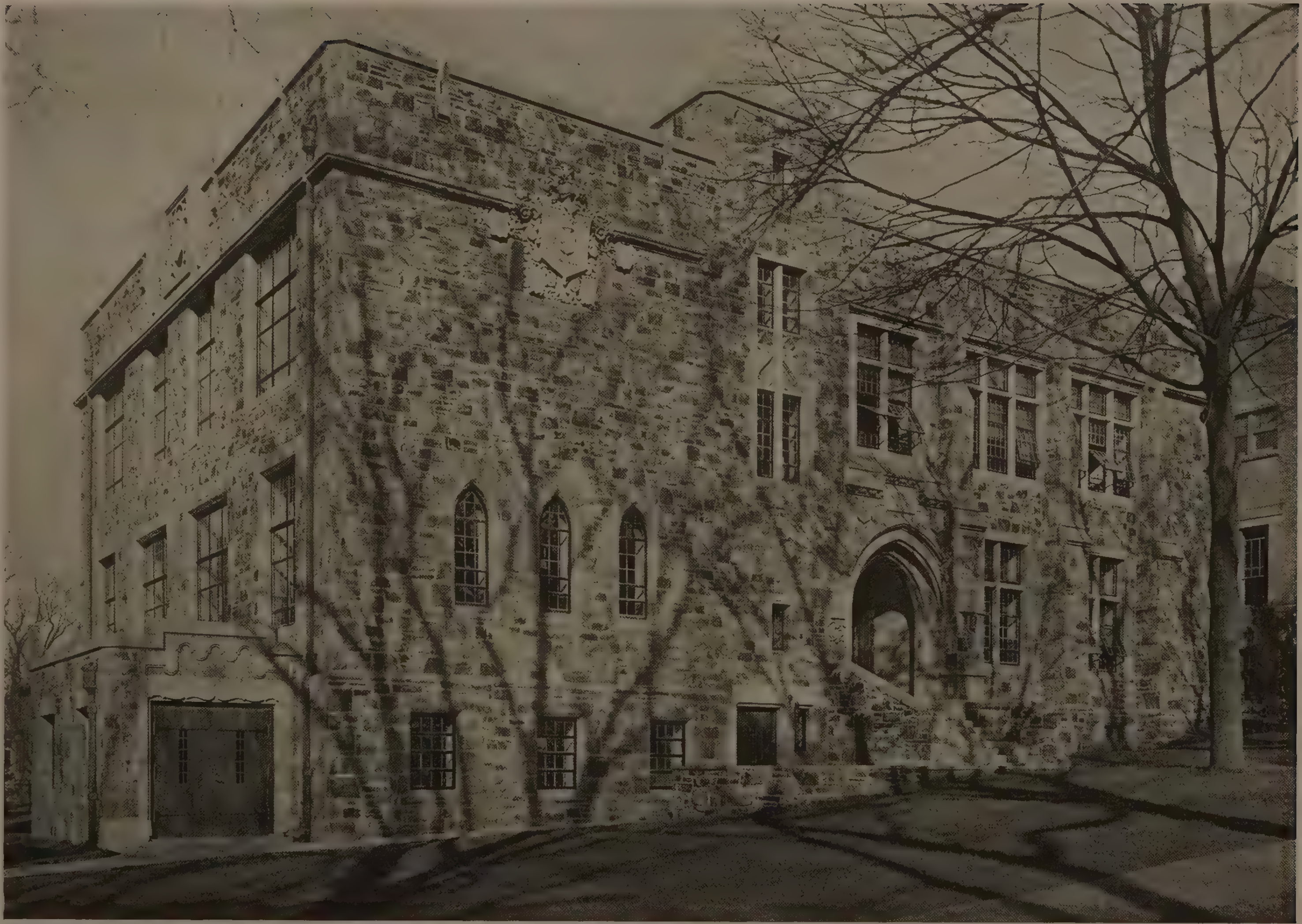
FIRST FLOOR PLAN **SECOND FLOOR PLAN**



BASEMENT FLOOR PLAN

College of New Rochelle, Science Hall,
New Rochelle, N. Y.

Henry J. McGill and
Talbot F. Hamlin, Architects

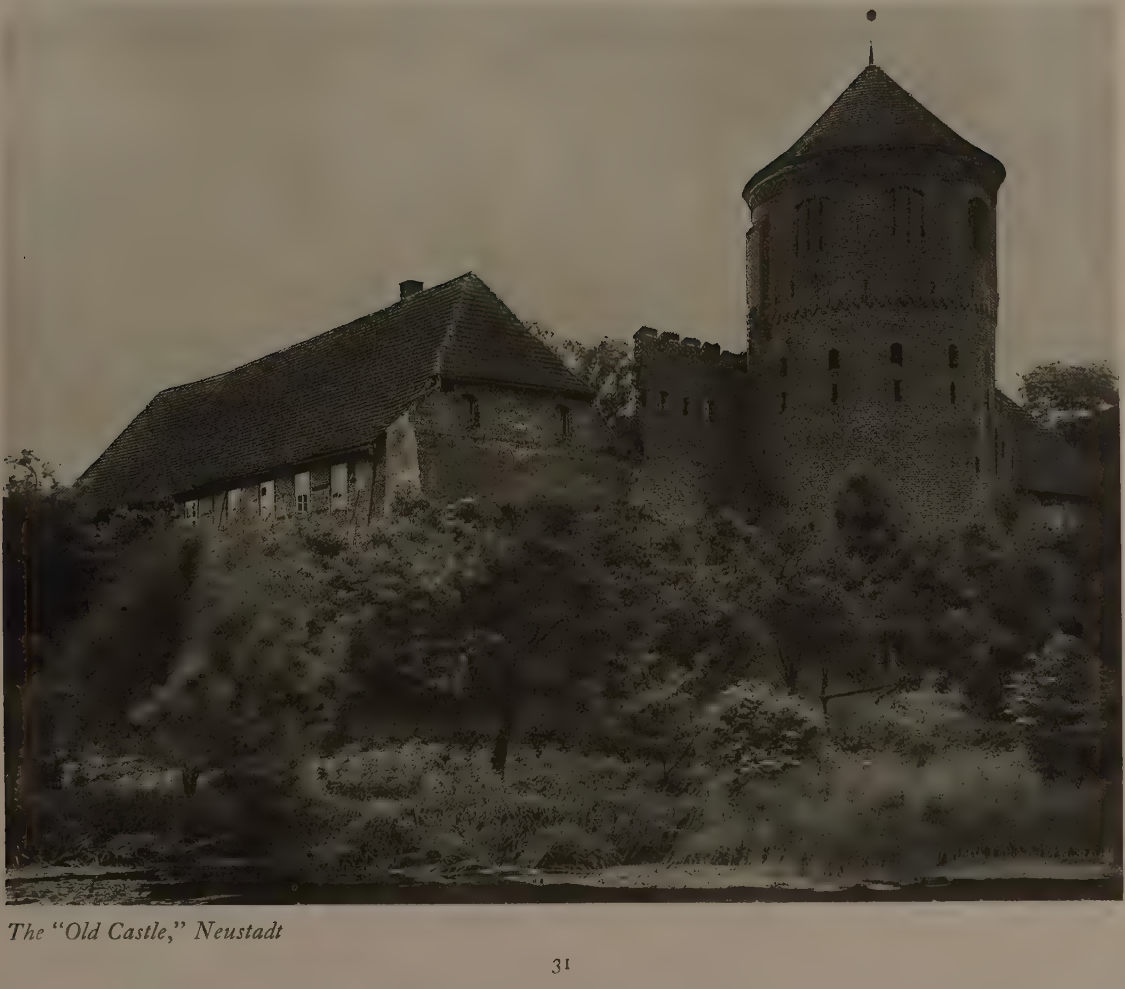


College of New Rochelle, Science Hall,
New Rochelle, N. Y.

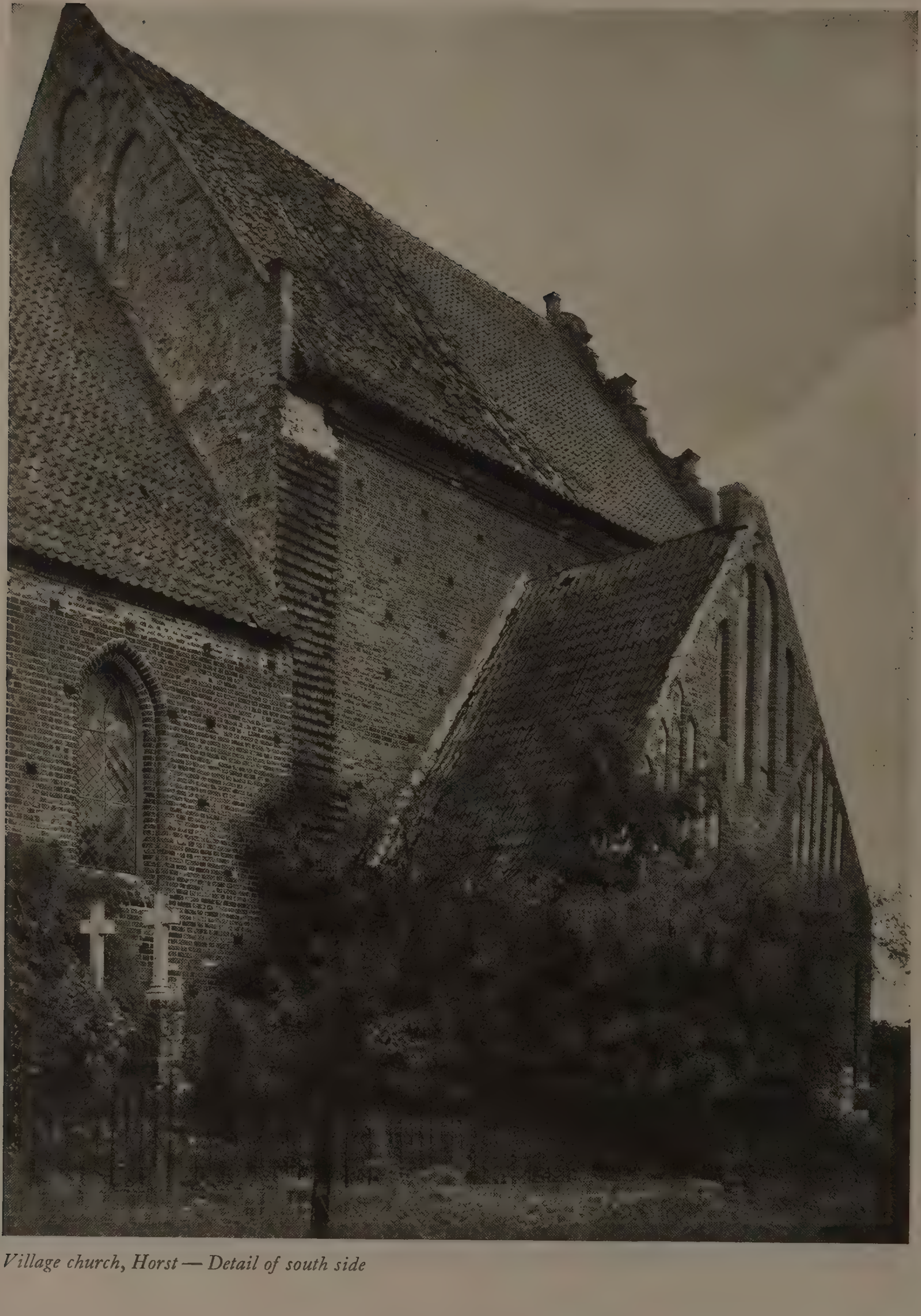
HENRY J. McGILL AND
TALBOT F. HAMLIN, ARCHITECTS

Mediaeval Brick Architecture in Germany

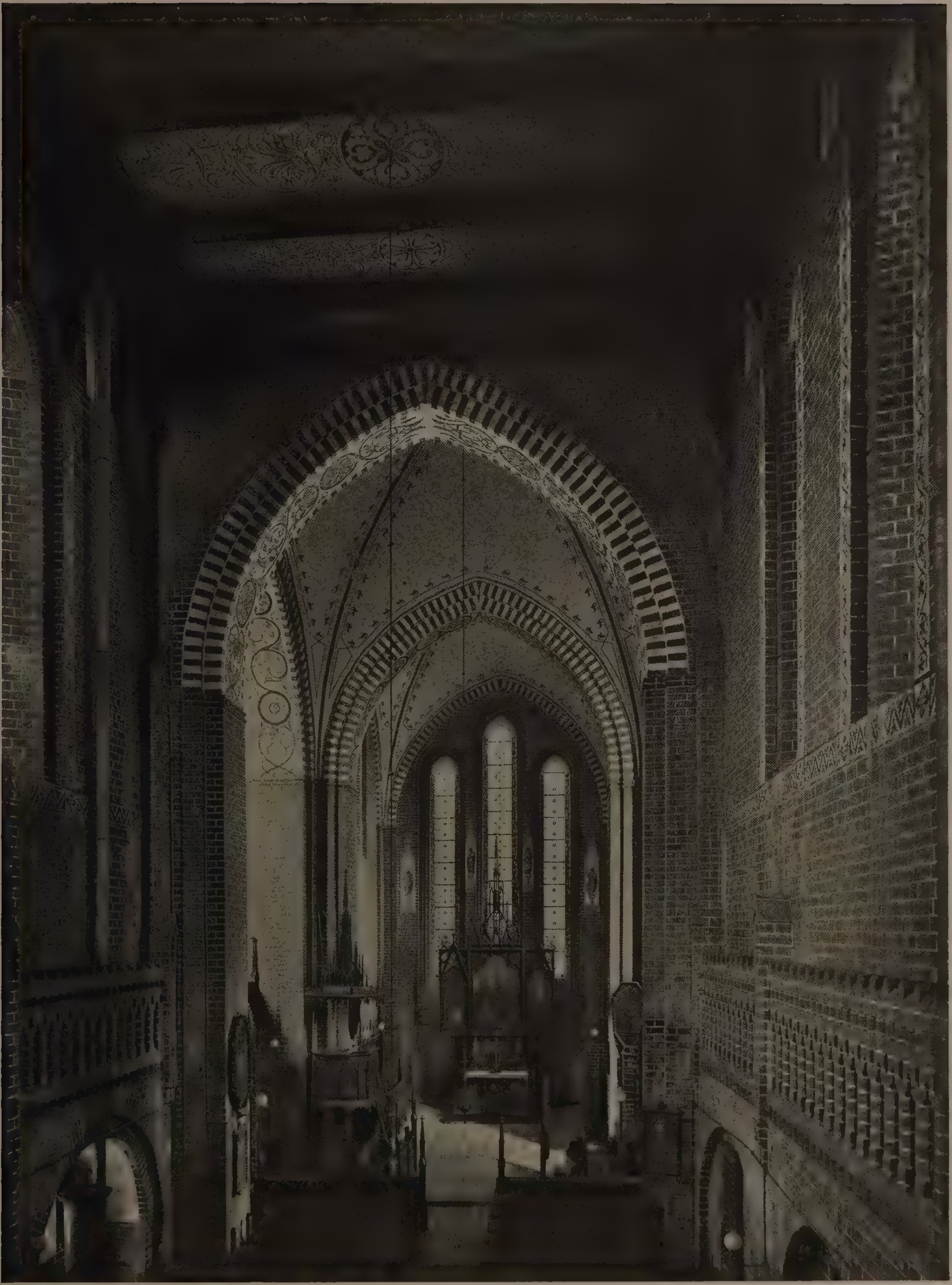
SELECTIONS FROM A COLLECTION MADE UNDER THE SUPERVISION OF PRIVY COUNCILLOR DOCTOR EDMUND SCHUELER AND FIRST SHOWN IN THE ACADEMY OF ARTS AT CHARLOTTENBURG, BERLIN



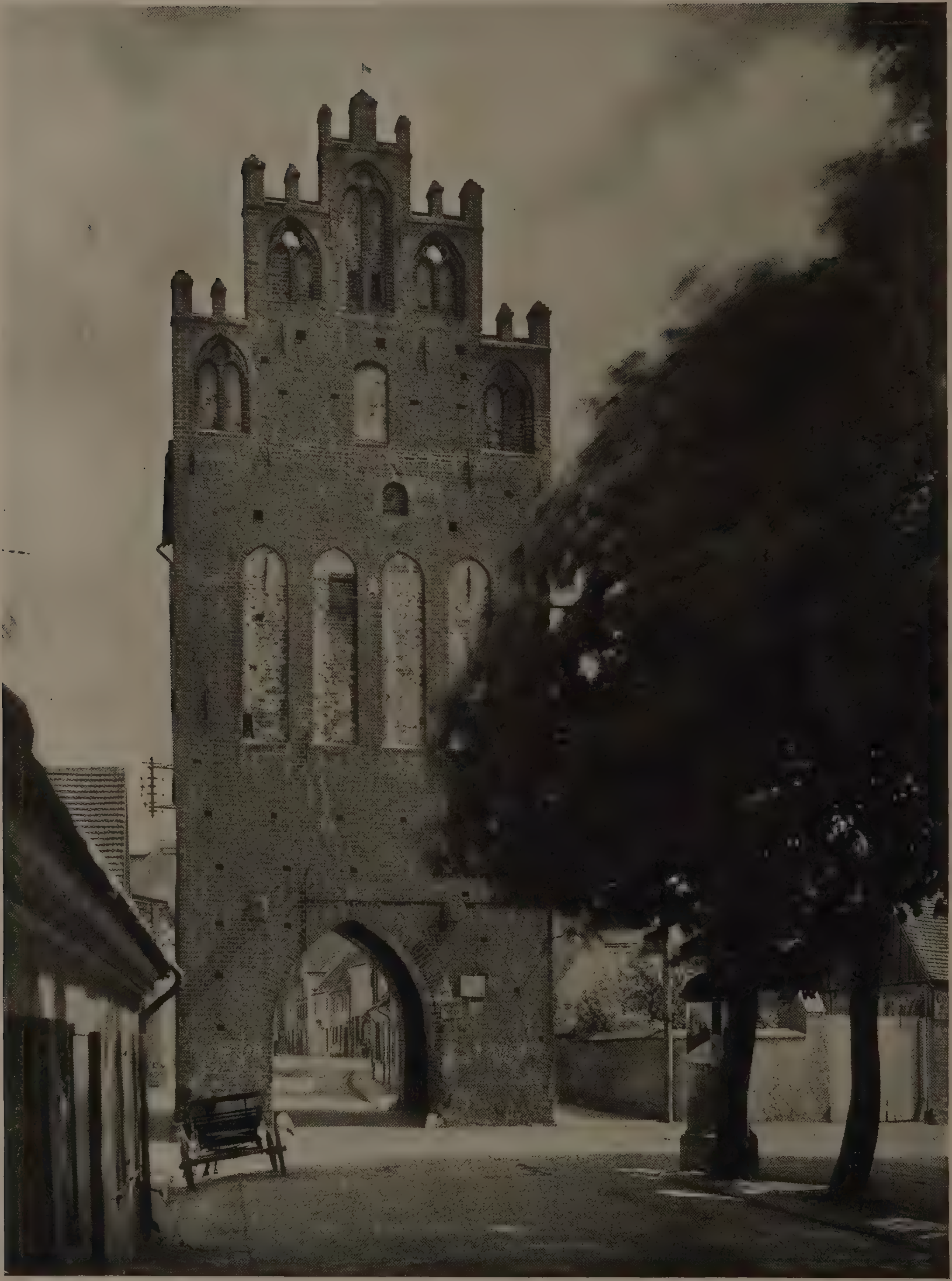
The "Old Castle," Neustadt



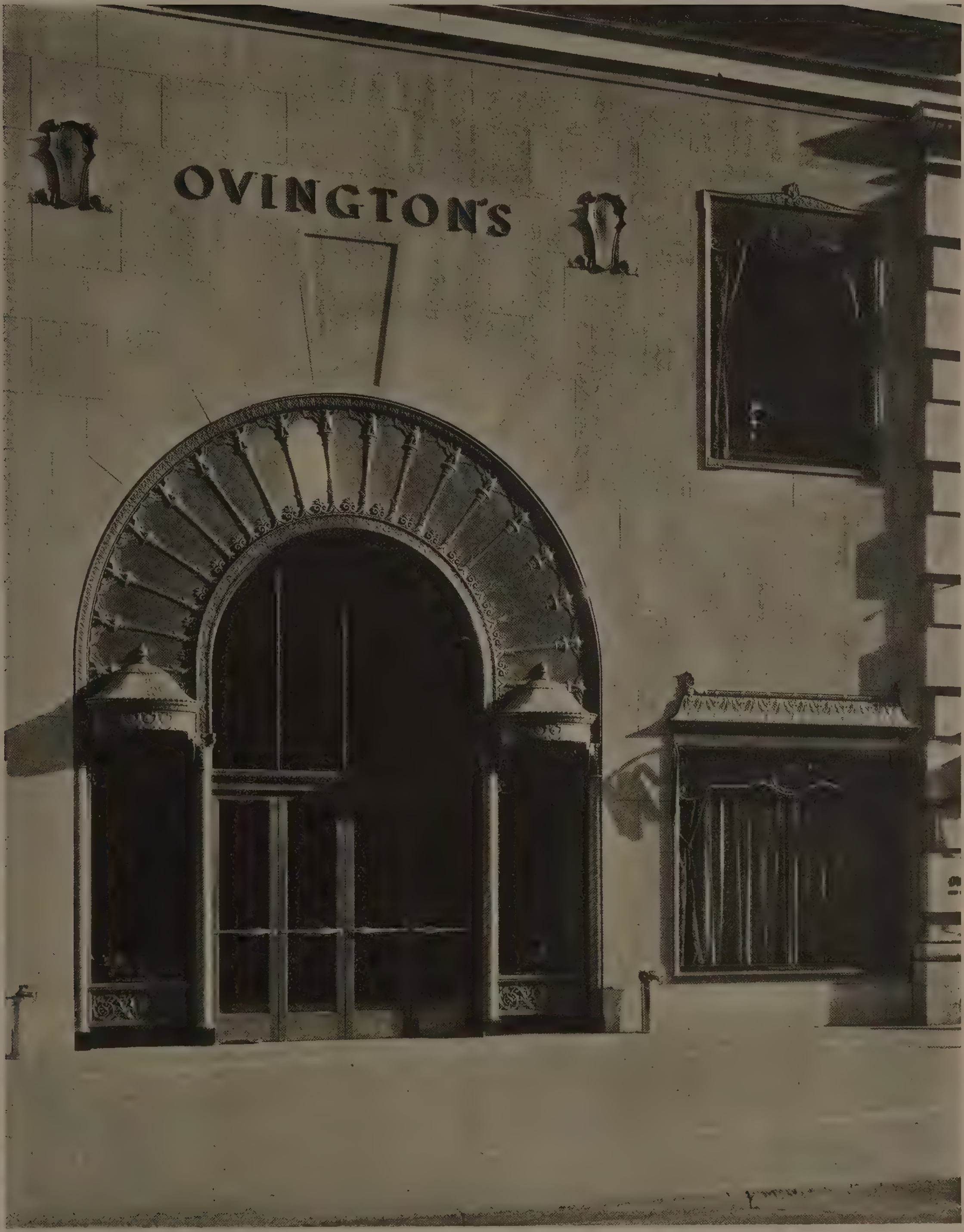
Village church, Horst — Detail of south side



Interior, the Monastery, Neukloster



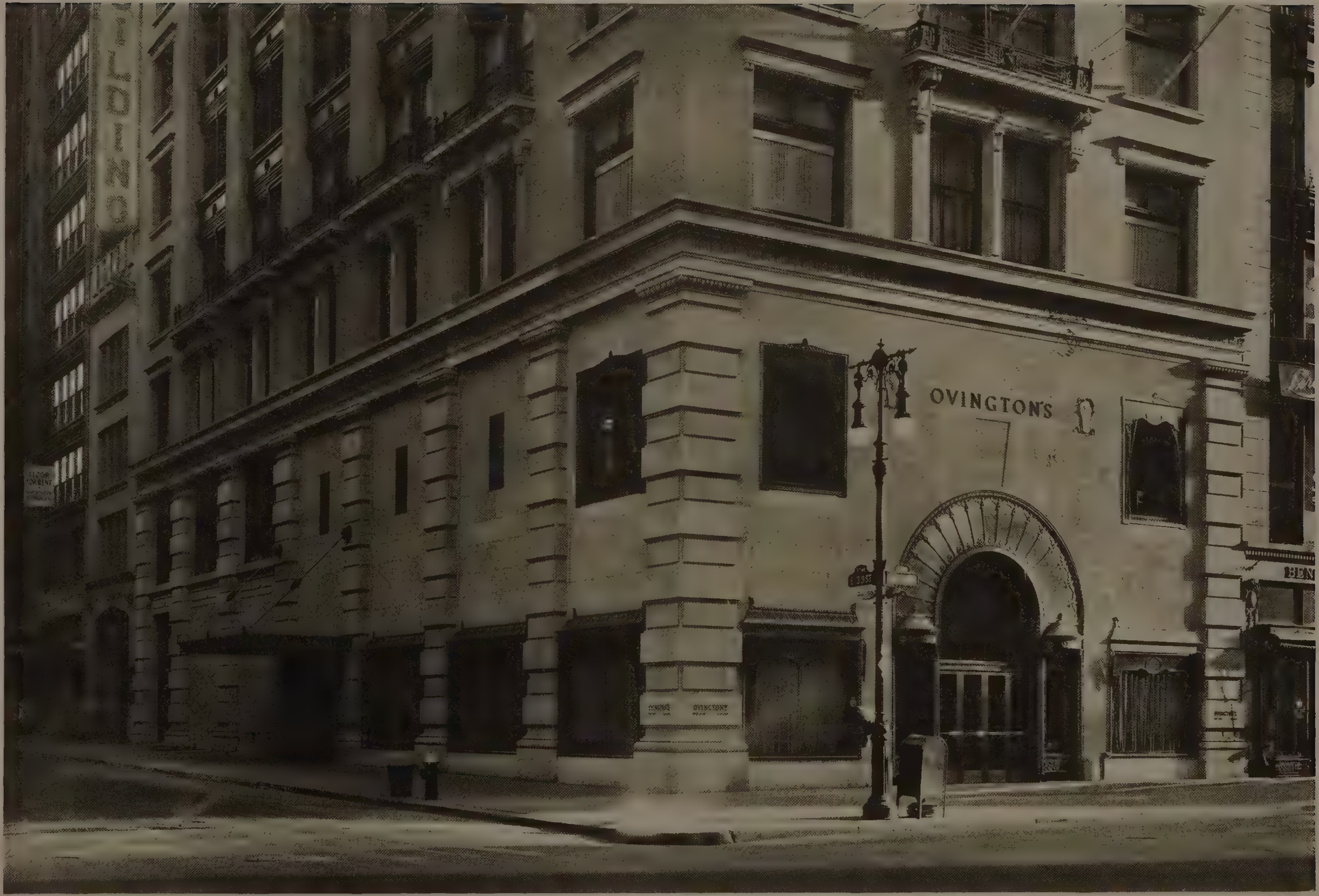
City gate, Grimmen



Store-Front Alterations of
Ovington's, Fifth Avenue, New York City

Frank H. Hutton, Architect

Photographs by Peyser & Patzig, Inc



Store-Front Alterations of Ovington's, Fifth Avenue, New York FRANK H. HUTTON, ARCHITECT

Significant Sentences from the Sixty-first Convention, American Institute of Architects

Our affairs which have caused uncertainty and doubt in the minds of many of our members have all been brought into direct control located at the Octagon, which will be truly the home and headquarters of all the activities of The American Institute of Architects.

To limit architectural expression to a naked answer to a given problem, with exaggerated emphasis on the utilitarian or functional aspects, is by no means a guarantee of sincerity or truth, and is more often than not an indication of a poverty of imagination.

It is perhaps fortunate that the advocates of a complete abandonment of tradition, on the grounds that anything which has been cannot be used without hypocrisy, apparently have no influence in the councils governing nature's processes of evolution.

Tradition should not ever stand across the path of progress, but rather should serve as the stem on which new growth is grafted, and only when it is proven untrue or false should it be rooted out altogether.

Until the faith and culture of our forebears are completely eliminated from our national life, we cannot with sincerity and truth create a national art which excludes them from its forms of expression.

—From the address of the President,
Milton B. Medary

After long experience in the publication of *The Journal*, the Board and the Convention decided to discontinue advertising in the official magazine of the Institute. If the principle underlying that decision was correct, then the Board can, with propriety, say to the Chapters that it believes it is a much finer thing to publish a magazine or bulletin without advertising than with advertising.

The Board has this to say to every Institute Chapter: The development of your community in Architecture and its related fields is your legitimate business. Your public and your press will meet you more than half-way if you take the initiative and exercise the prerogative of leadership, which is yours by training, experience, and knowledge.

—From the Report of the Board of Directors

Building-construction costs in New York are practically the same per cubic foot for the same type of construction as the costs in London and in Paris, although the wage-rate in New York is three or four times as high as in England or France.

—From the Report of the Committee on Industrial Relations,
Robert D. Kohn, Chairman

It is proposed that at the forthcoming Convention the Institute should launch a "nationalizing" programme for the National Capital. A carefully prepared resolution will be submitted, embodying the fundamental idea of making the Capital the outstanding city of the nation, the most beautiful Capital in the world. . . .

—From the Report of the Committee on National Capital,
Horace W. Peaslee, Chairman

This Committee views with alarm the growing trade in old houses and their furnishings. The present unparalleled interest in early Americana has meant that many old dwellings have been stripped of interior and exterior woodwork and valuable fittings. Collectors, dealers, and even museums have aggressively searched out notable woodwork, ironwork, furnishings, and gardens in order to buy them up to transport them elsewhere or to install rooms and fragments in museums. The houses thus mutilated become a loss to their community with a very doubtful benefit to another.

—From the Report of the Committee on Historic Monuments and Natural Resources,
A. Lawrence Kocher, Chairman

There should be prepared, officially adopted, actually developed and enforced, a comprehensive "master plan" for every community. It should anticipate the community's needs for a considerable period of years. The plan must be accepted as a correlated skeleton or framework, along and within the lines of which physical construction may be progressively undertaken; and the reco-ordination of this framework must be effected if the interrelationship of its parts is thrown out of adjustment through some change, detailed or otherwise.

—From the Report of the Committee on Community Planning,
Henry Wright, Chairman

Tradition is the immortal spirit in art, outside ourselves, that makes for artistic righteousness. . . . But the transcendent thing about tradition, I think, is that it is dateless. I like to see it simply as the tribute which the genuine artist pays to the wisdom of the finer spirits in the art of all ages.

The fidelity to tradition which I advocate is not a fidelity of the classroom but that of free, creative artists to Plato's "vast sea of beauty." Wave after wave it has beaten upon the shores of time, each one differing from its predecessor, each one possessed of an independent energy, but each one recognizing the ground-swell of a common purpose, each one making for artistic righteousness.

—Royal Cortissoz

Henry Powell Hopkins, A. I. A. Firm of Hopkins-Burton, of Baltimore, Md., who specialize in hospitals, schools, and churches

John F. Harbeson, A. I. A. An associate of Paul P. Cret and author of "The Study of Architectural Design"

Waddy B. Wood, F. A. I. A., Washington, D. C., who designed many war office buildings and housing for the government

Maurice J. Sullivan, A. I. A., Houston, Texas. In general practice in a city—just now a political arena—of stupendous growth

You know these men by reputation—do you know them by sight?

Le Roy S. Buffington, F. A. I. A. A prominent figure in the invention and development of the skyscraper. Is in active practice in Minneapolis, Minn.

Frank R. Watson, A. I. A., Vice-Chairman Committee on Foreign Relations, A. I. A. Frank R. Watson, Edkins and Thompson, Philadelphia

Harold Bush-Brown, A. I. A. Head of Department of Architecture, Georgia School of Technology. In practice with Herbert J. Gailey, Atlanta

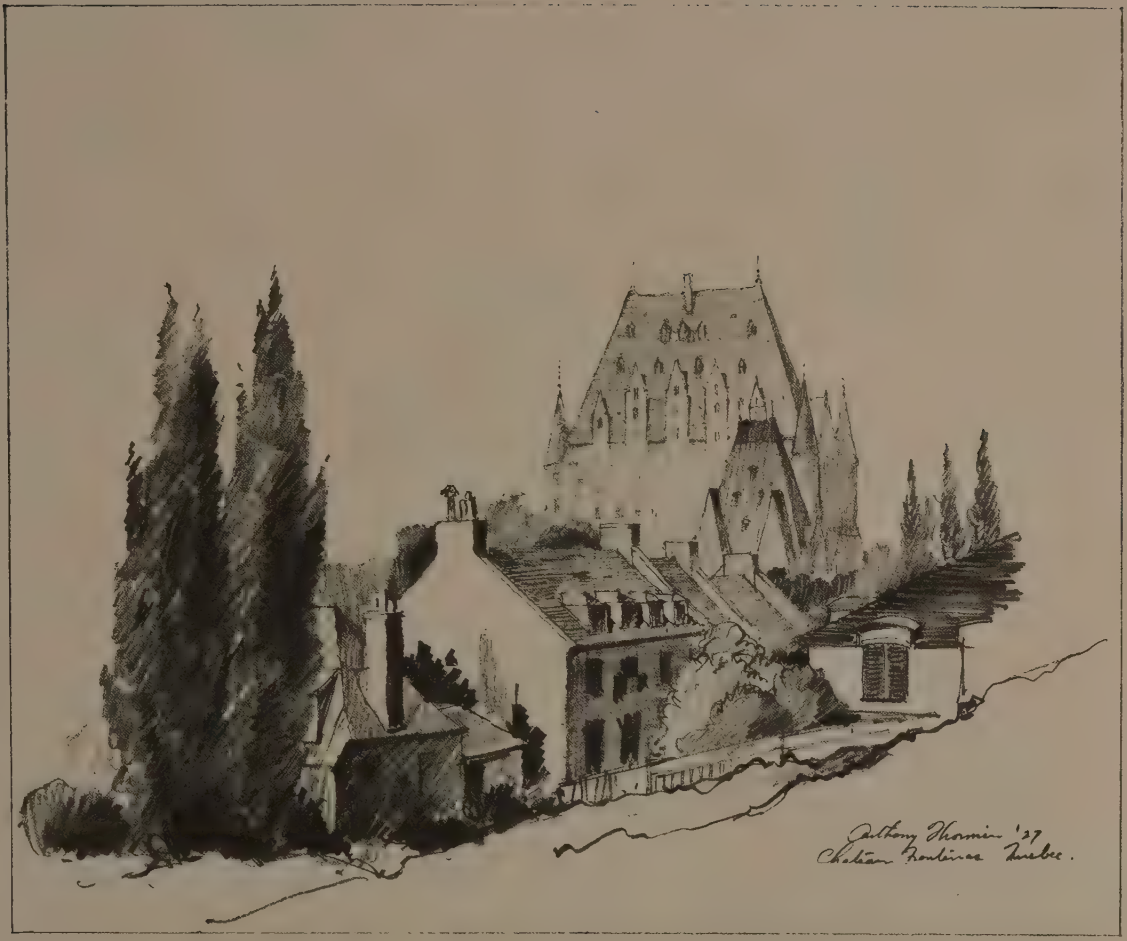
Lewis F. Pilcher, A. I. A. Assistant Dean, School of Fine Arts, University of Pennsylvania. Formerly State Architect, New York State

Benjamin S. Hubbell, Jr., A. I. A., Cleveland, Ohio

Benjamin S. Hubbell, F. A. I. A., Cleveland, Ohio

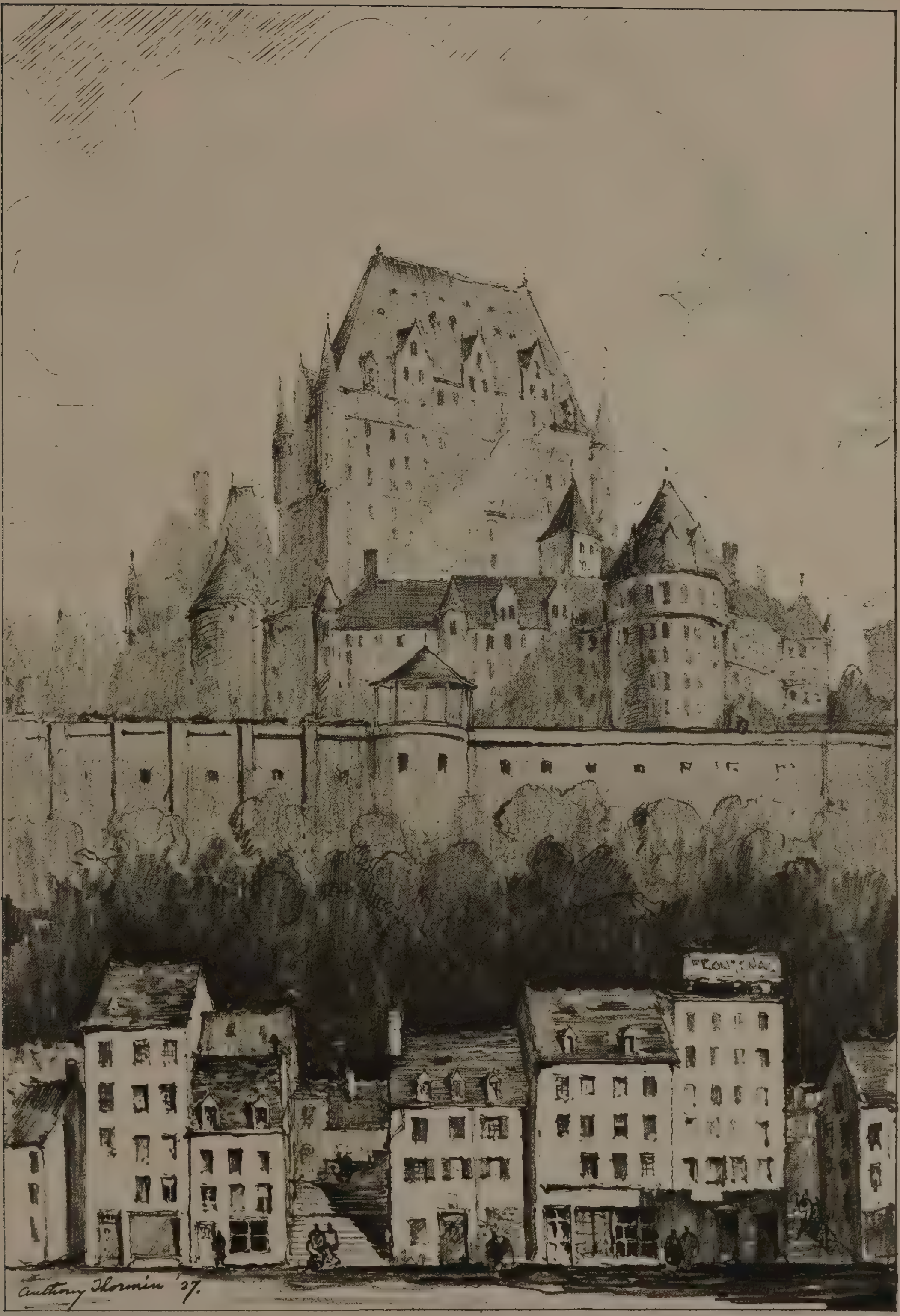
F. W. Crosby, Designer, Cleveland, Ohio

Prominent members of the organization of The Hubbell & Benes Co., Cleveland, Ohio, who have to their credit numerous monumental and business buildings

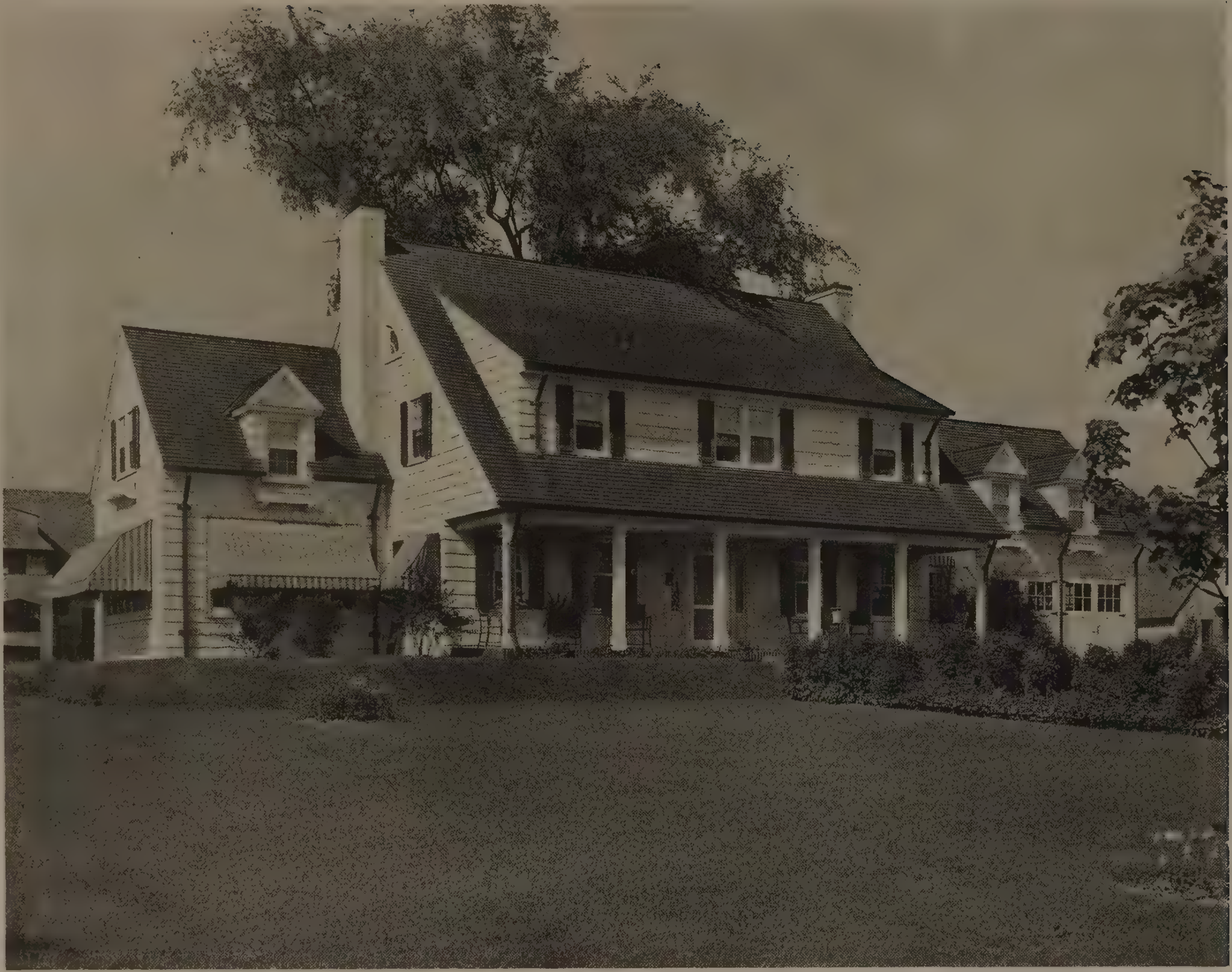


Chateau Frontenac, Quebec
From the pencil drawing by
Anthony Thormin

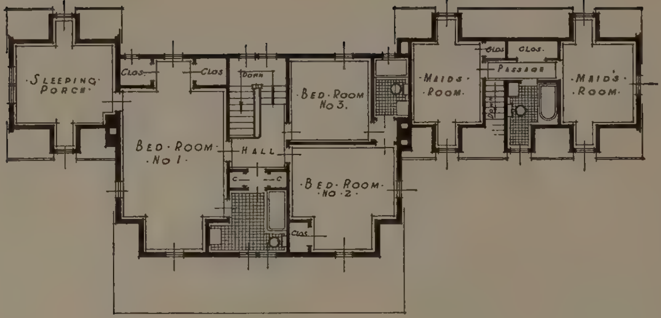
[*Mr. Thormin, it will be recalled, was awarded Architecture's Gold Medal as winner of the 1927-28 series of monthly competitions*]



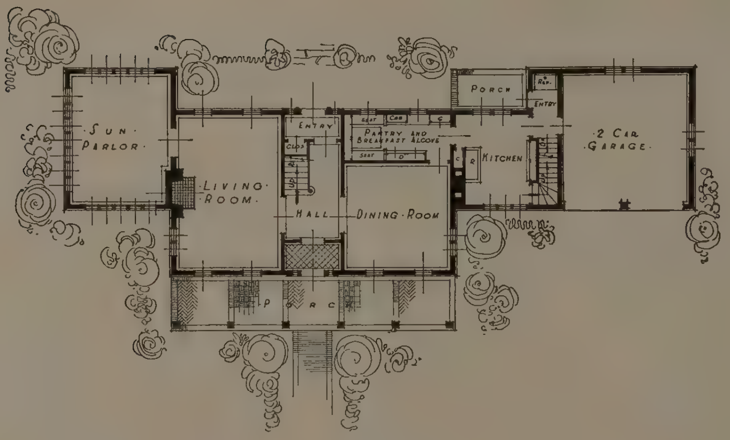
The Old and the New, Chateau Frontenac, Quebec
From the pencil drawing by Anthony Thormin



House of William G. Irons, 2d, Bronxville, N. Y. SIGMUND A GUTTENBERG, ARCHITECT



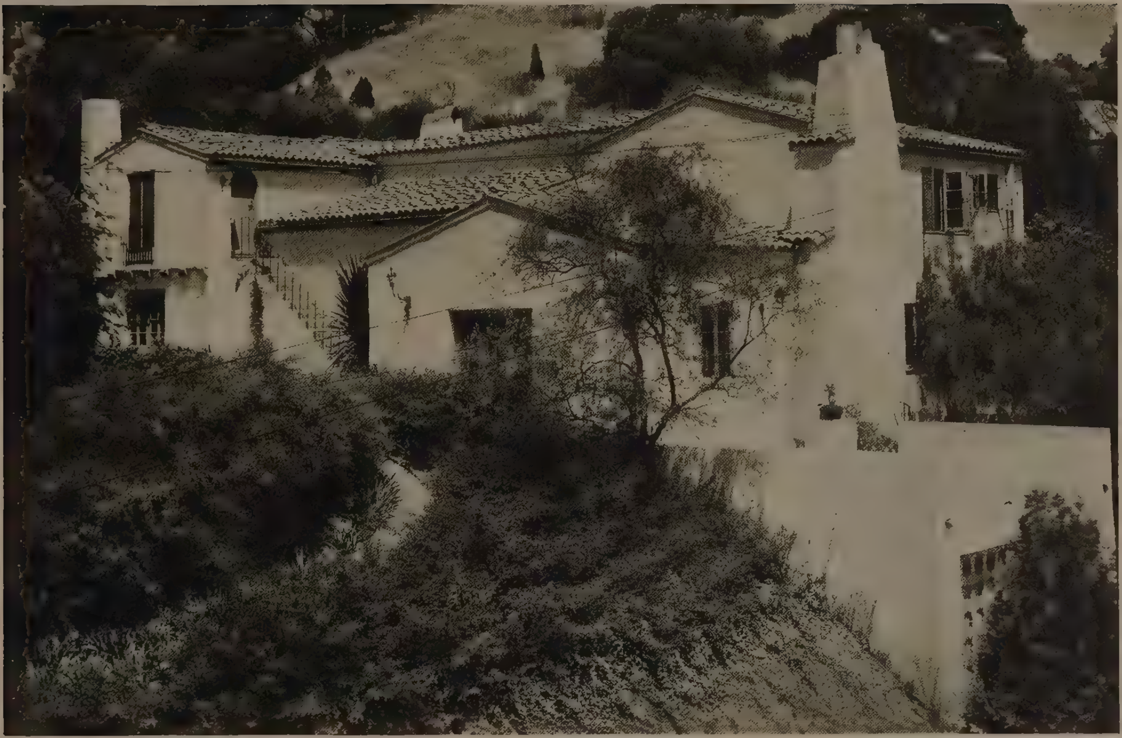
Second Floor Plan

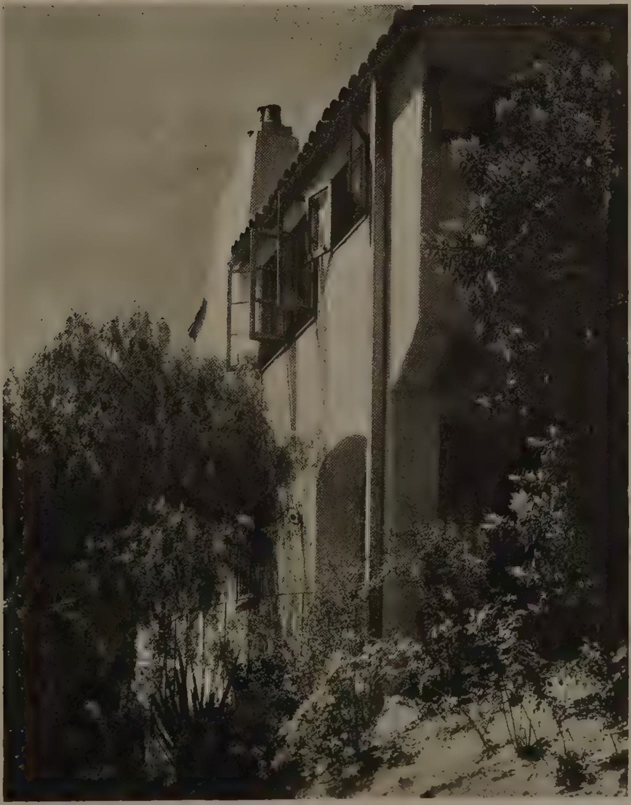


First Floor Plan

House of William G. Irons, 2d, Bronxville, N. Y.

SIGMUND A. GUTTENBERG, ARCHITECT

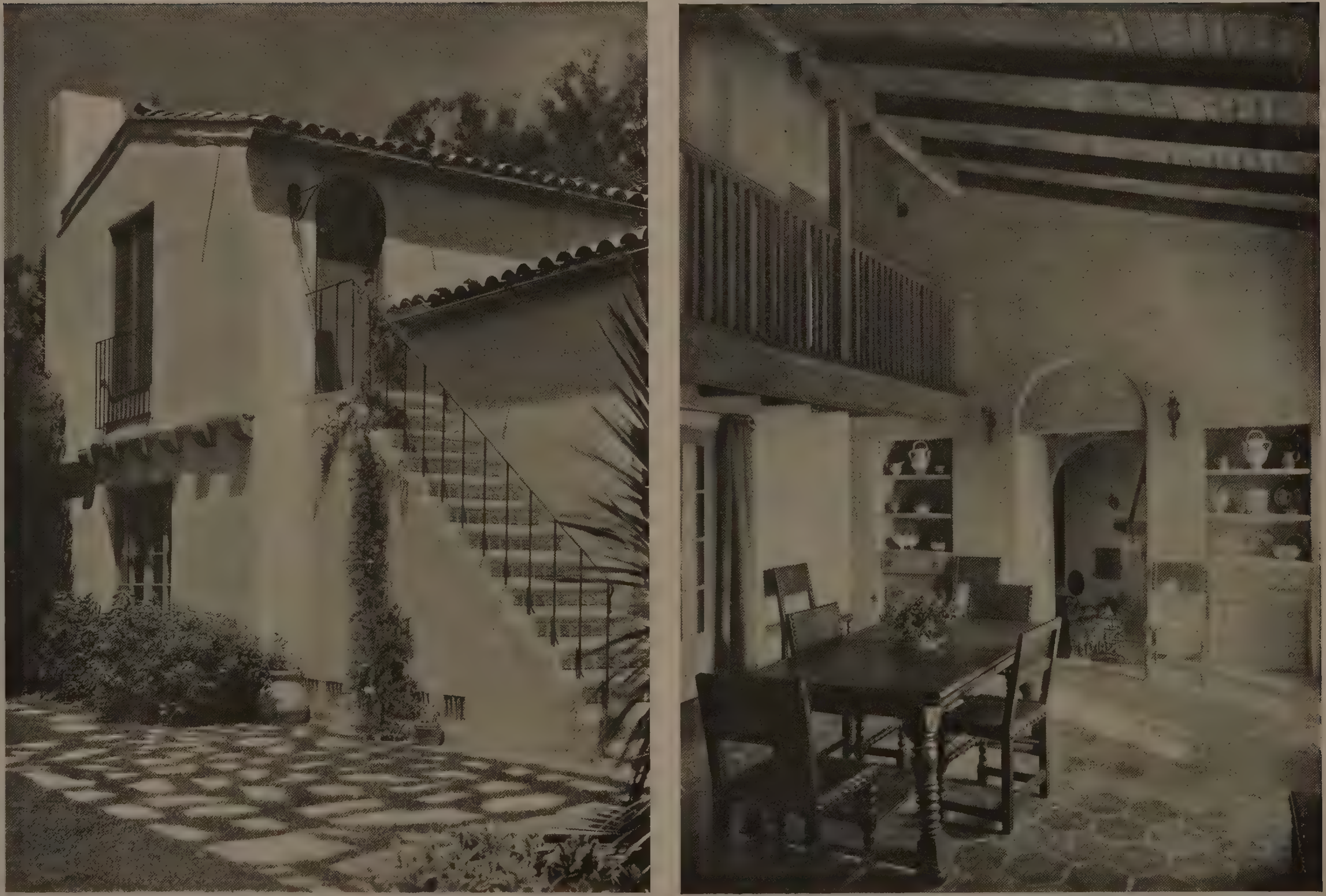




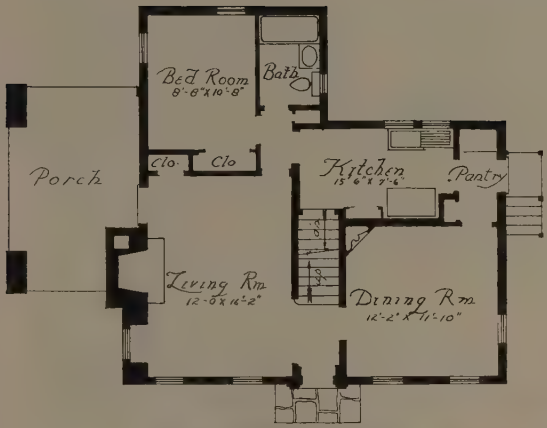
HOUSE OF
JULIAN ST. J. NOLAN,
HOLLYWOOD,
CALIF.

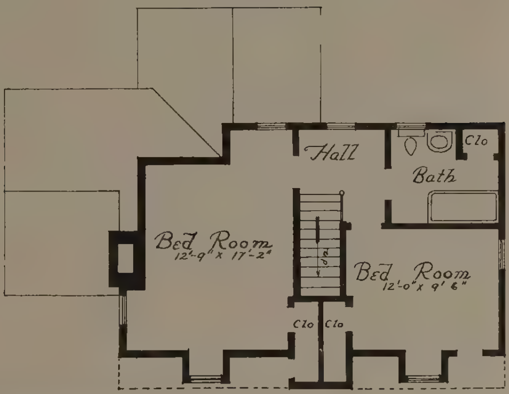
JOHN BYERS,
ARCHITECT

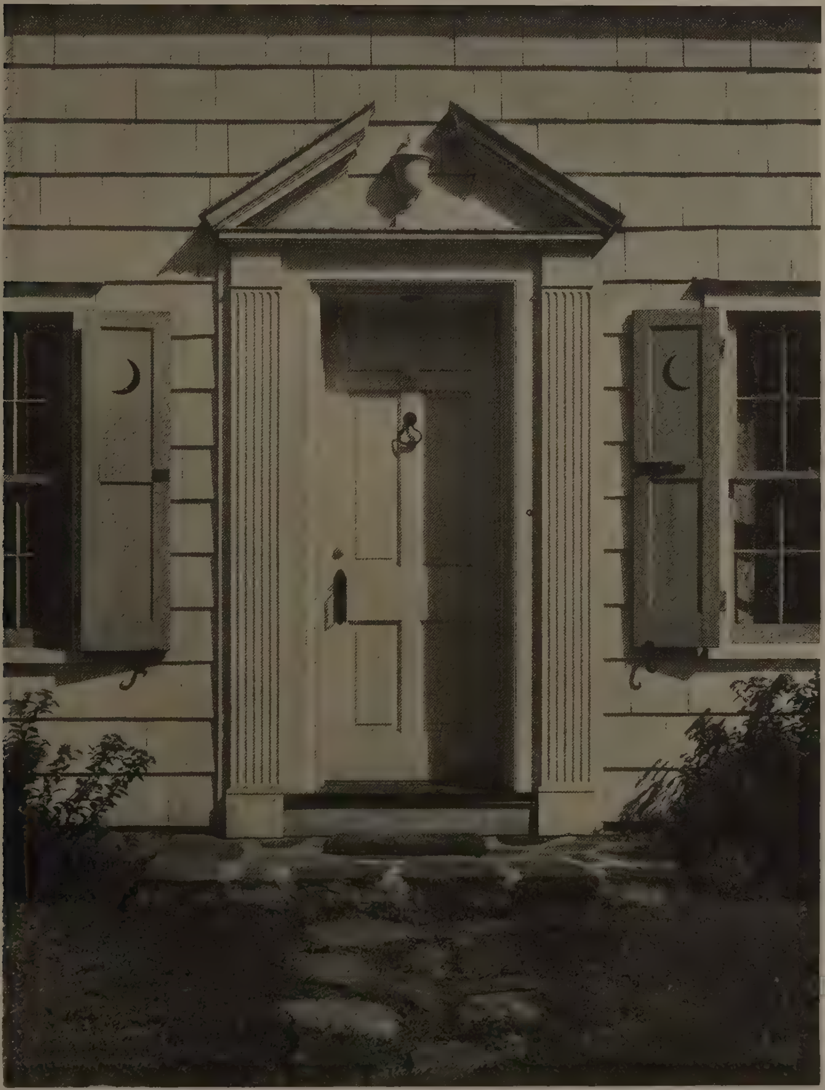
Photographs by Miles Berné



House of Julian St. J. Nolan, Hollywood, Calif. John Byers, Architect



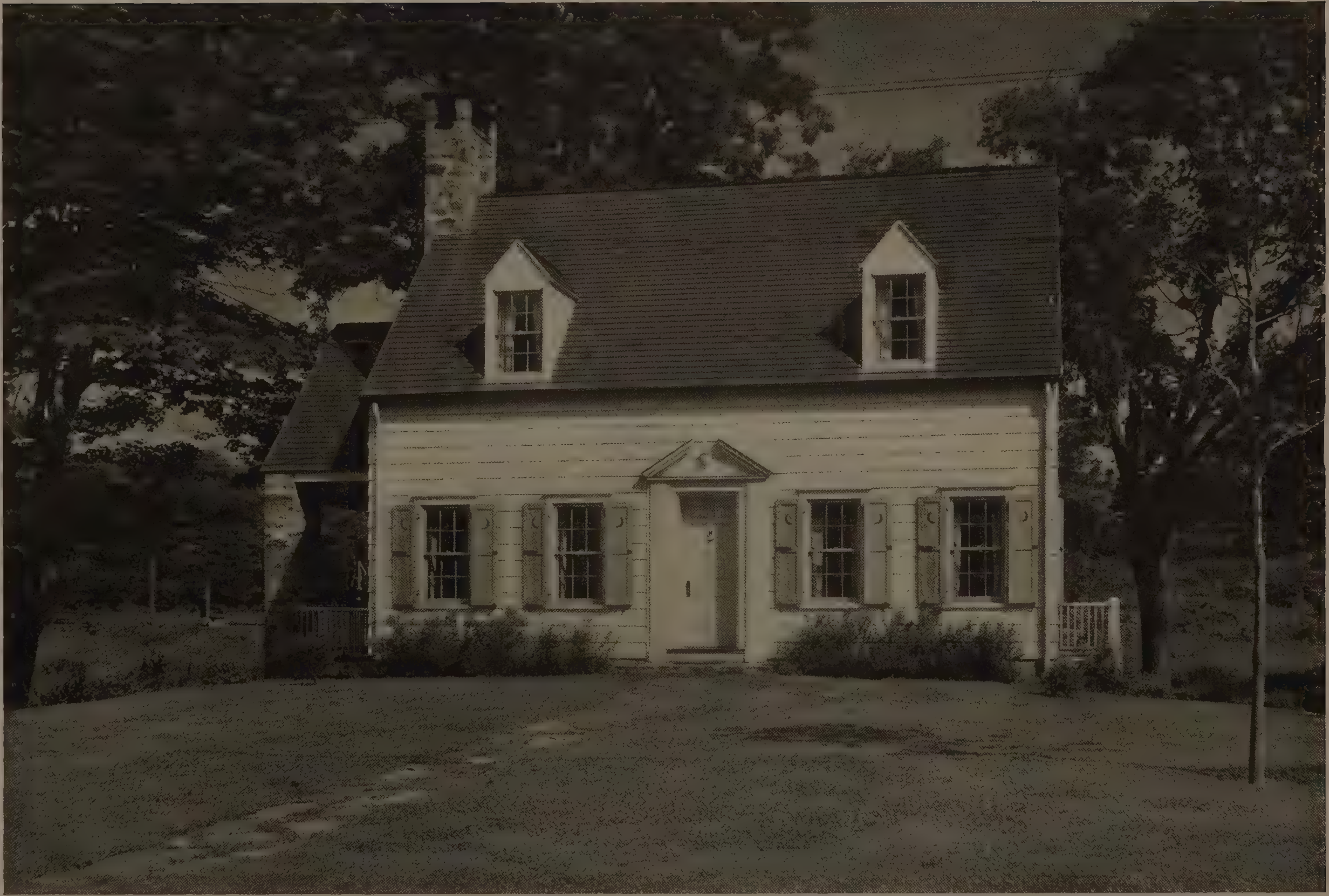




Photographs by Paul J. Weber

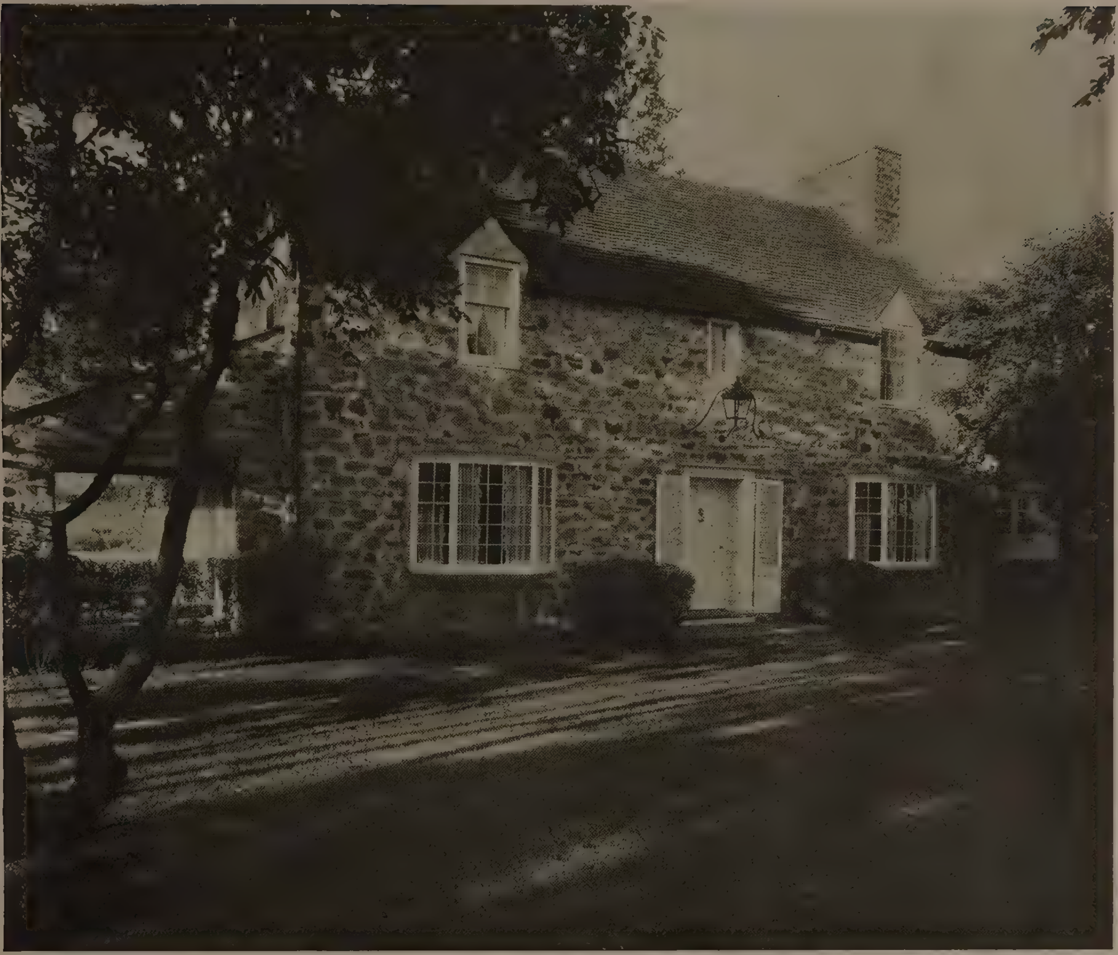
HOUSE OF RAYMOND FAITH,
BRYN MAWR PARK, N. Y.

EDGAR AND VERNA COOK
SALOMONSKY, ARCHITECTS



House of Raymond Faith, Bryn Mawr Park, N. Y.

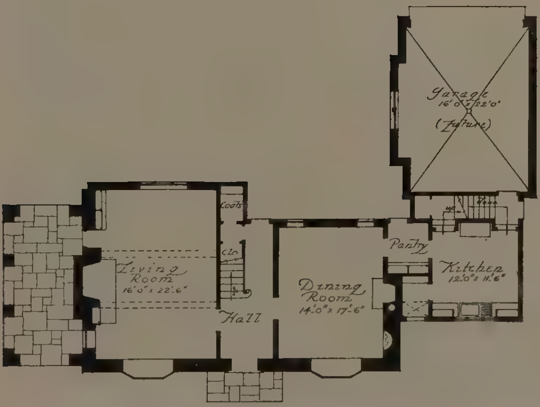
EDGAR AND VERNA COOK SALOMONSKY, ARCHITECTS

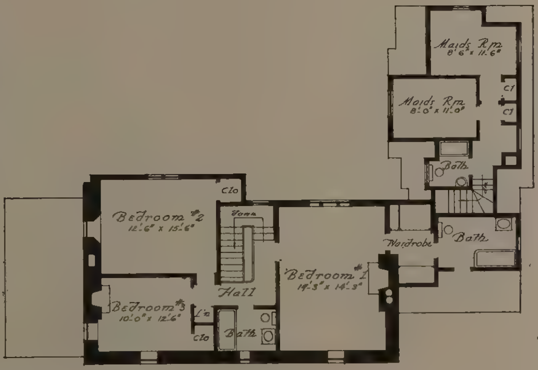


House of Edgar Salomonsky, Scarsdale, N. Y.

EDGAR AND VERNA COOK SALOMONSKY, ARCHITECTS

Photographs by John Wallace Gillies, Inc.





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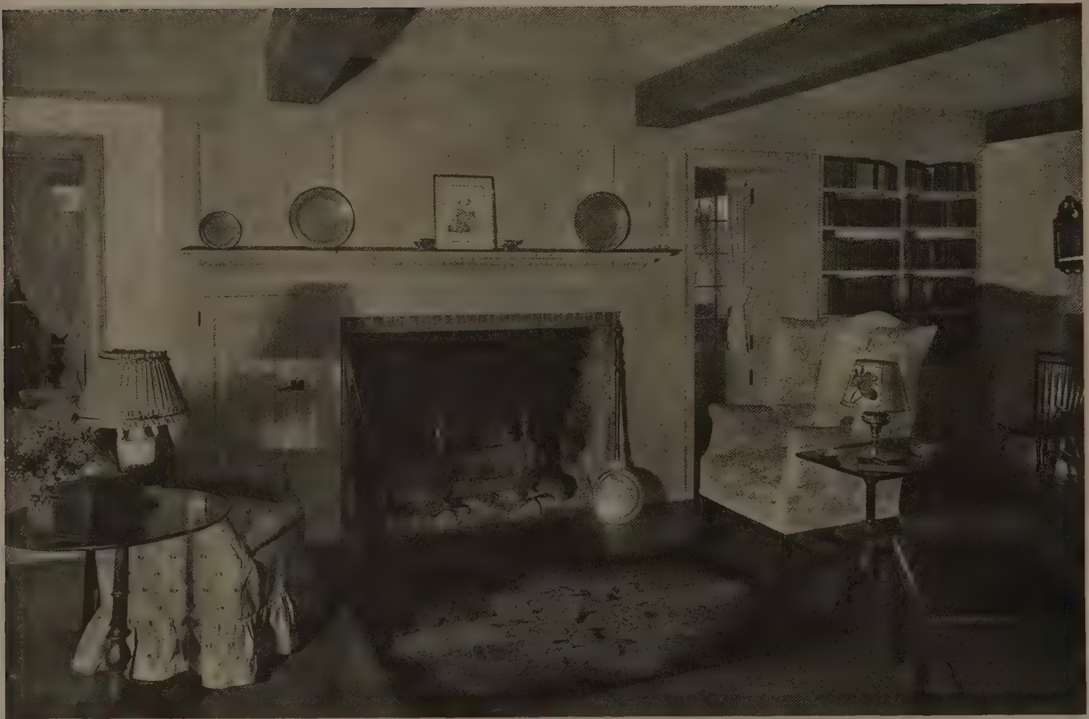
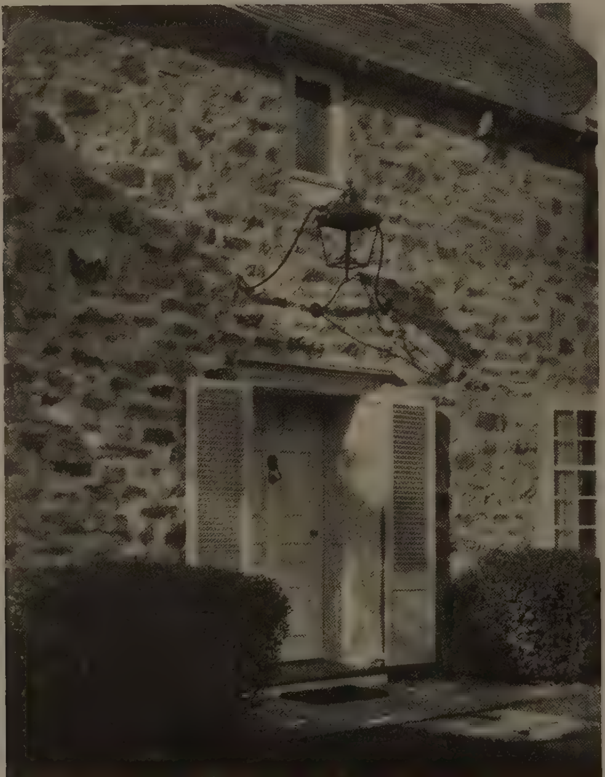
LIBRARY



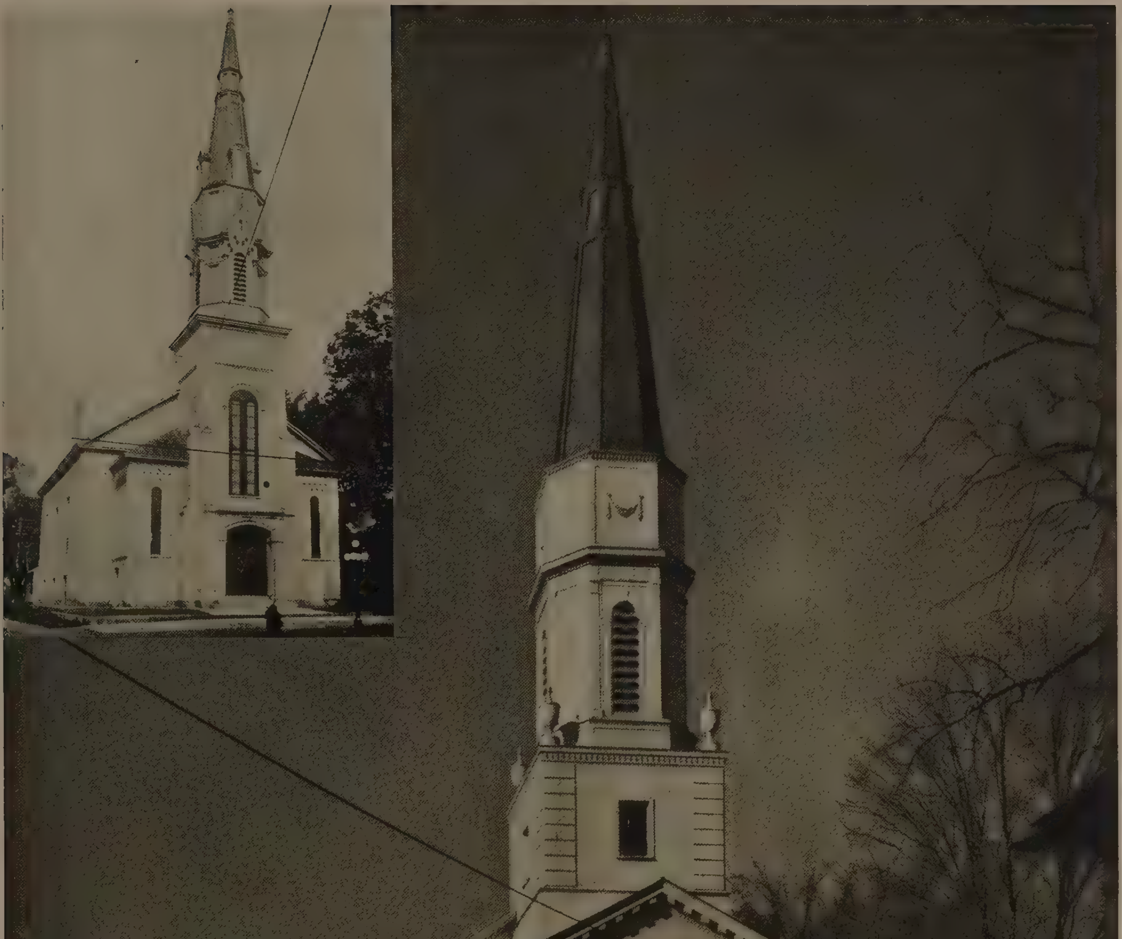
Living-room

House of
Edgar Salomonsky,
Scarsdale,
N. Y.



EDGAR AND
VERNA COOK
SALOMONSKY,
ARCHITECTS

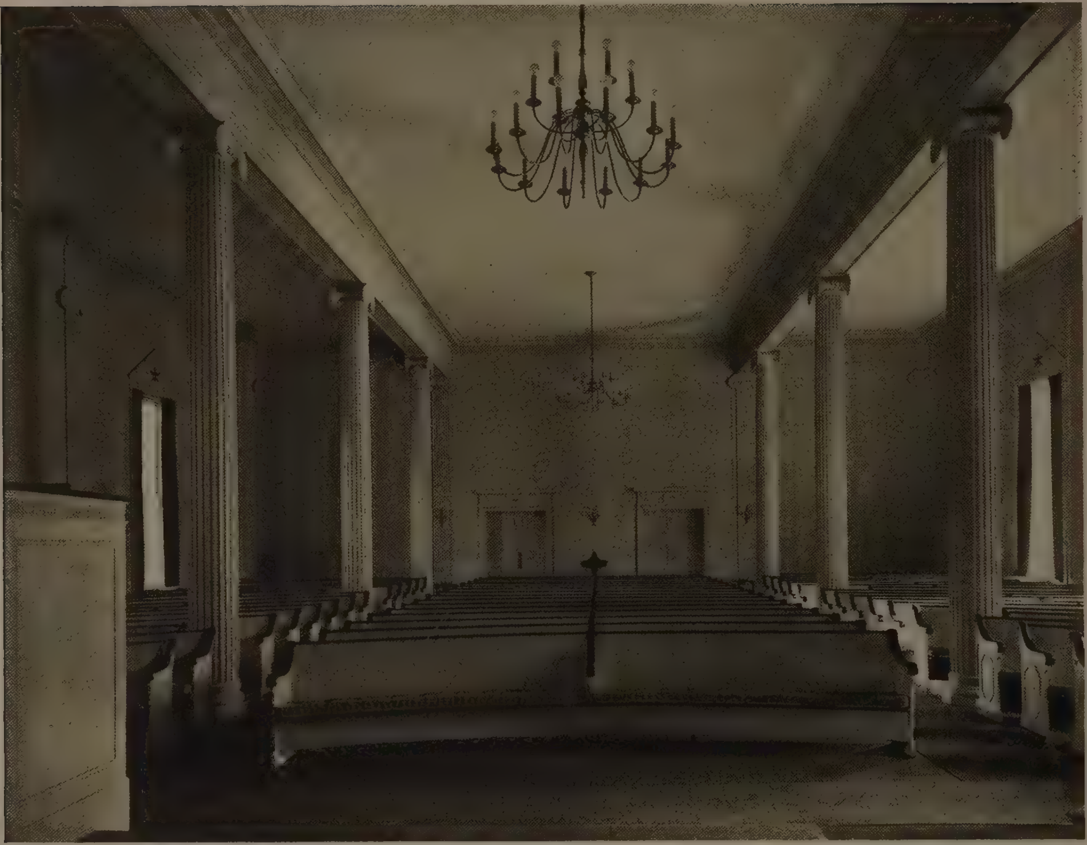
Main entrance



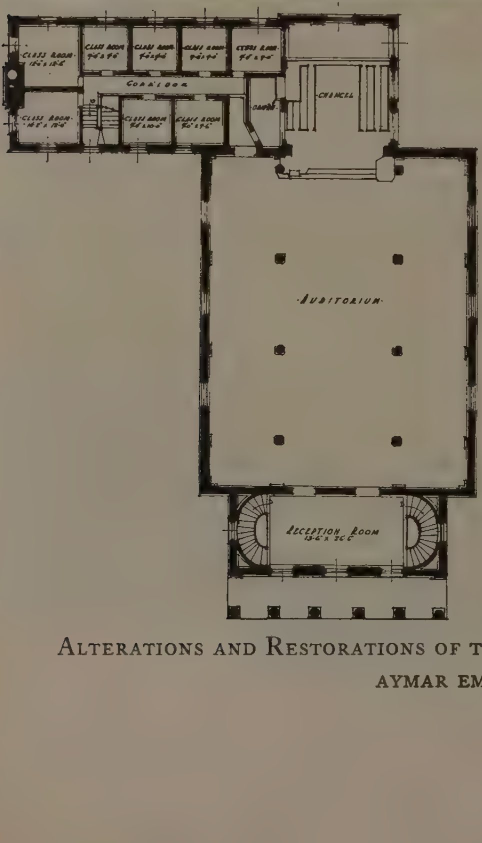
ALTERATIONS AND RESTORATIONS OF THE SPRINGFIELD (VT.) CONGREGATIONAL CHURCH

AYMAR EMBURY, II, ARCHITECT

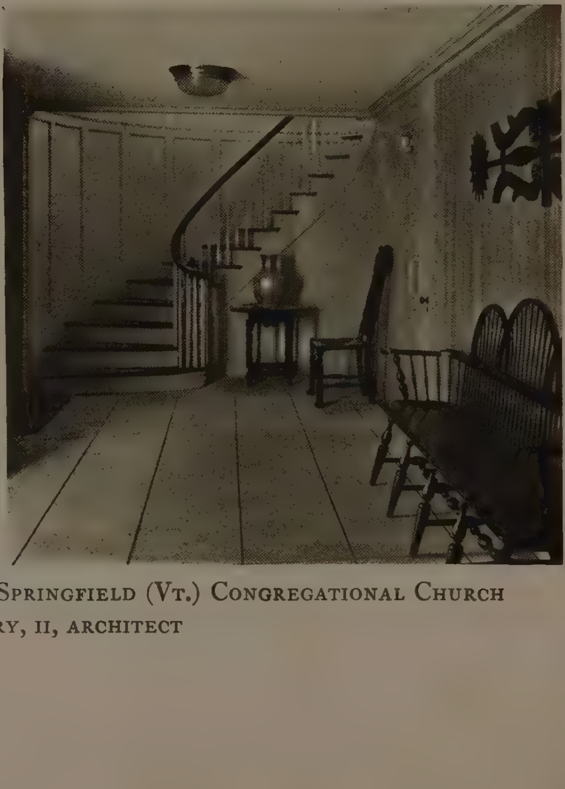
Photographs by Kenneth Clark



Auditorium from front

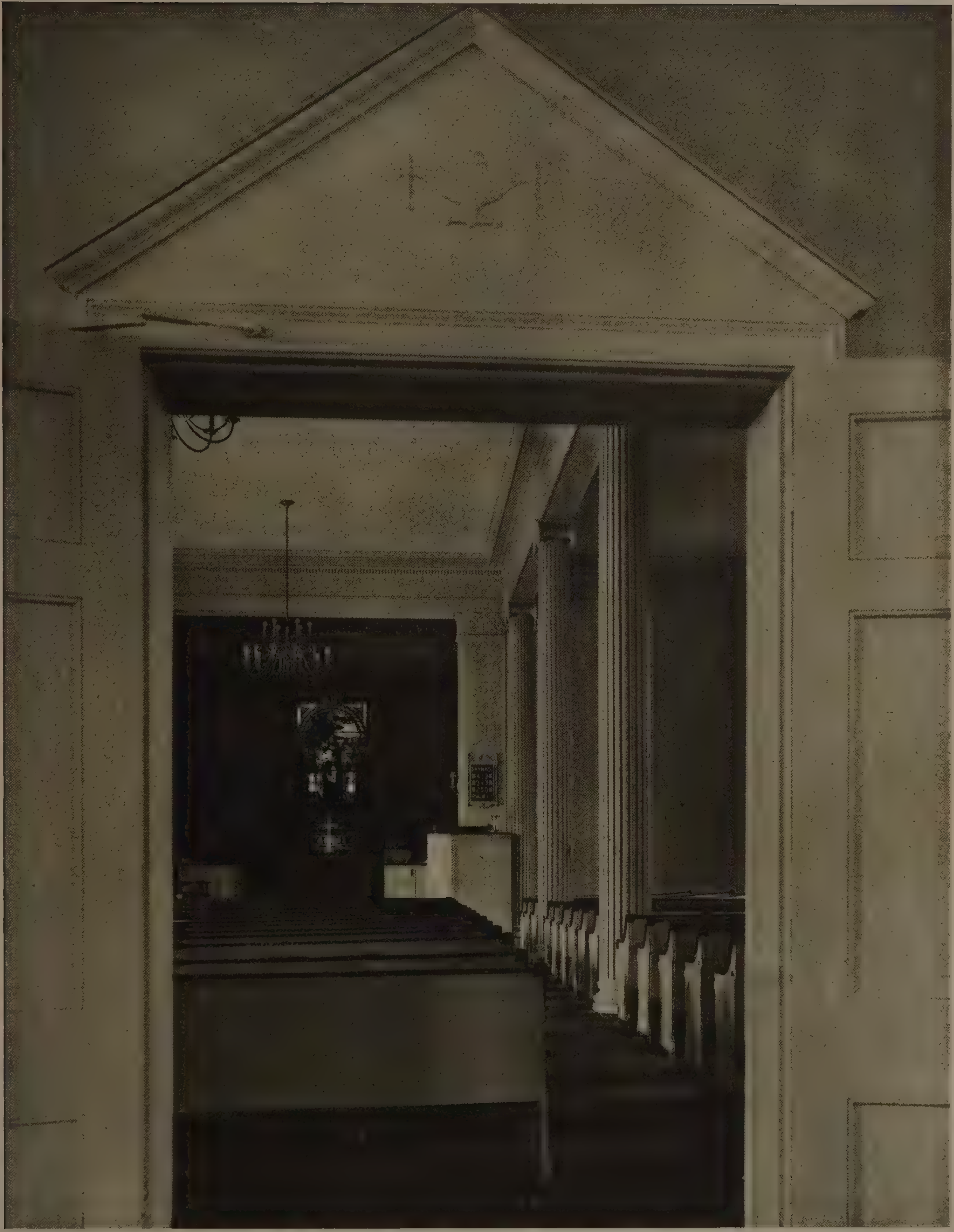


Entrance lobby

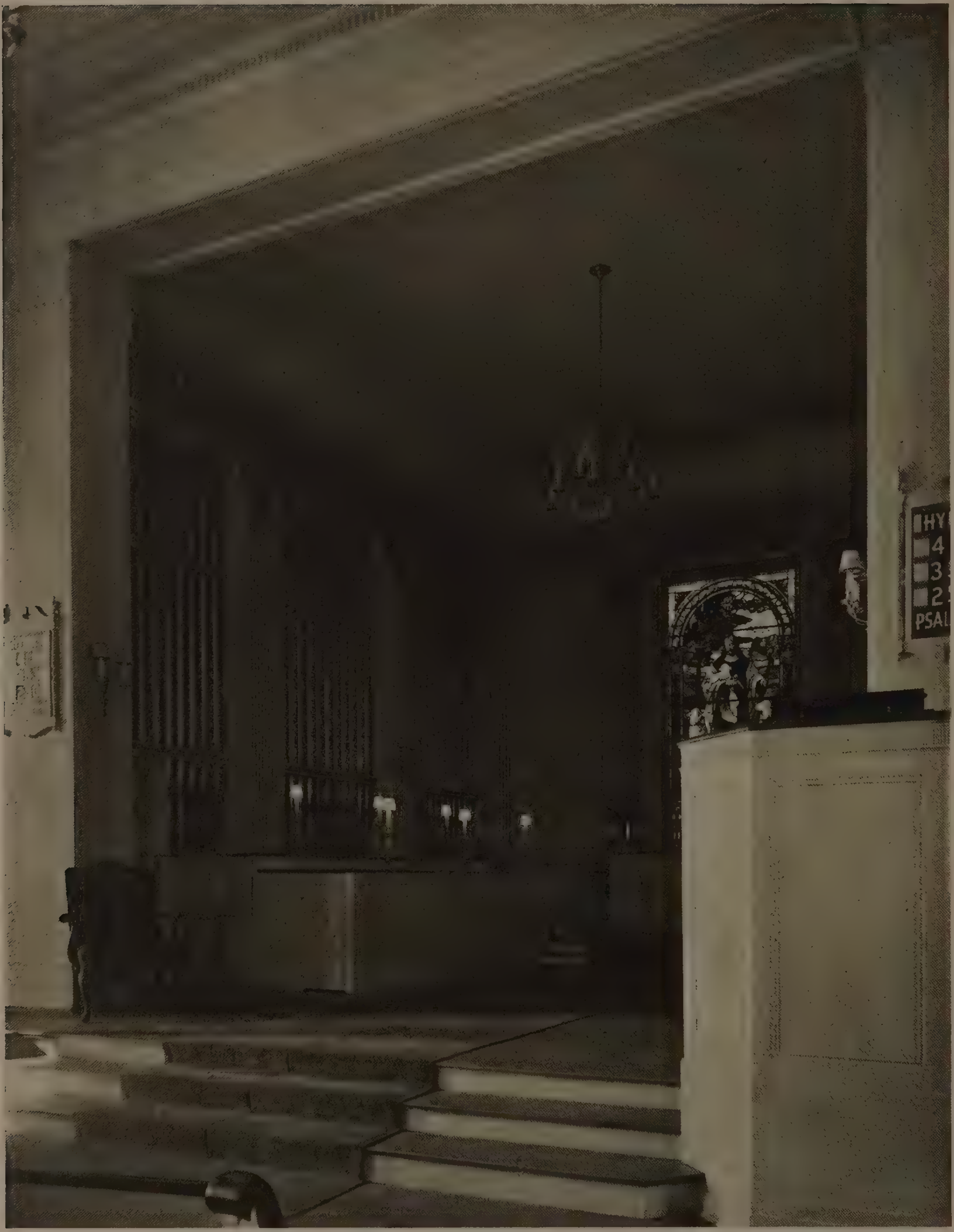


Alterations and Restorations of the Springfield (Vt.) Congregational Church

aymar embury, ii, architect



Alterations and Restorations of the Springfield (Vt.) Congregational Church
aymar embury, ii, architect



Alterations and Restorations of the Springfield (Vt.) Congregational Church
AYMAR EMBURY, II, ARCHITECT

ARCHITECTURE'S PORTFOLIO
OF
STAIR ENDS

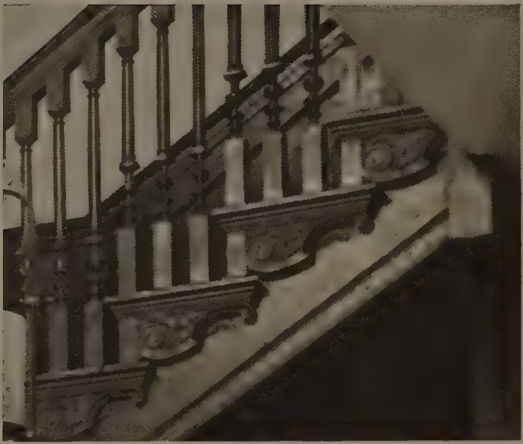
## *Subjects of Previous Portfolios*

PANELLING OF THE ENGLISH TYPES—	Jan., 1927
STAIRWAY DETAILS (GEORGIAN, EARLY AMERICAN, ETC.)—	Feb., 1927
STONE MASONRY TEXTURES—	Mar., 1927
ENGLISH CHIMNEYS—	Apr., 1927
FANLIGHTS AND OTHER OVERDOOR TREATMENTS—	May, 1927
TEXTURES OF BRICKWORK—	June, 1927
IRON RAILINGS—	July, 1927
DOOR HARDWARE—	Aug., 1927
PALLADIAN MOTIVES—	Sept., 1927
GABLE ENDS—	Oct., 1927
COLONIAL TOP-RAILINGS OF WOOD—	Nov., 1927
CIRCULAR AND OVAL WINDOWS (CLASSIC AND RENAISSANCE)—	Dec., 1927
BUILT-IN BOOKCASES—	Jan., 1928
CHIMNEY TOPS—	Feb., 1928
DOOR HOODS—	Mar., 1928
BAY WINDOWS—	Apr., 1928
CUPOLAS—	May, 1928
GARDEN GATES—	June, 1928

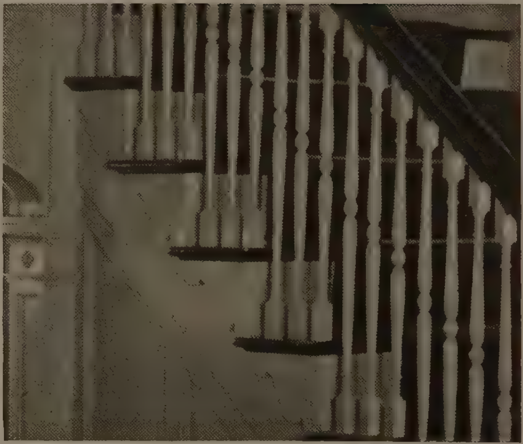
SUBJECTS IN PREPARATION FOR FUTURE ISSUES

Arcades and Colonnades
Cornices
Balconies
Balustrades
Belt Courses
Brick, Moulded
Corbels
Corner Cupboards
Elevator Doors
Driveway Entrances
Fences
Finial Urns
Spanish Fireplaces
Garden Pools
Garden Shelters
Organ Cases
Oriel Windows
Overmantel Treatments
Niches
Quoins
Iron Railings
Rain-Conductor Heads
Stucco Textures
Treillage
Verandas
Weathervanes

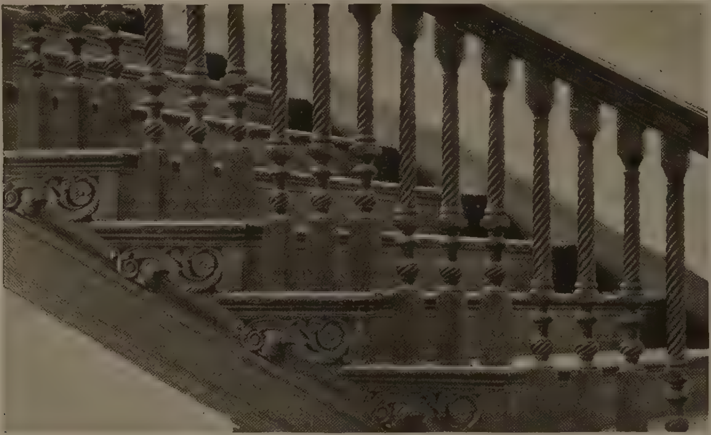
Photographs showing interesting examples under any of these headings will be welcomed by the Editor



AMPTHILL,
BEDFORDSHIRE,
C. 1735

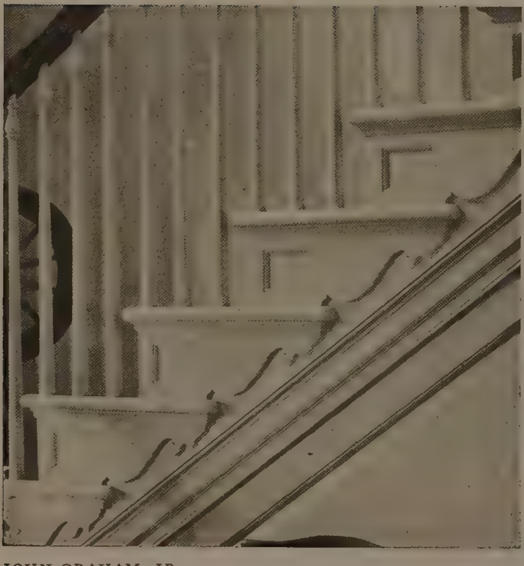


HAROLD E.
PADDON

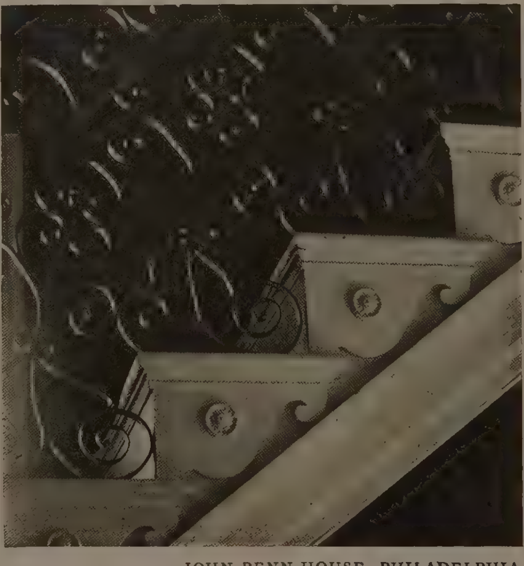


PAGE
HOUSE

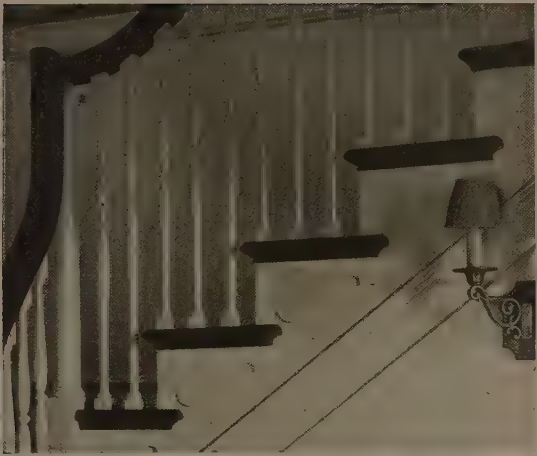
WHITEMARSH,
VIRGINIA



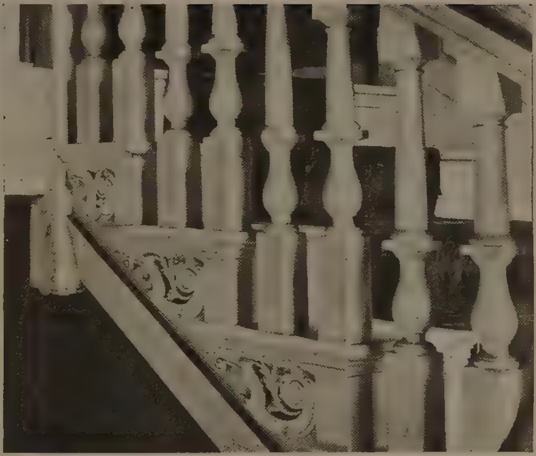
JOHN GRAHAM, JR.



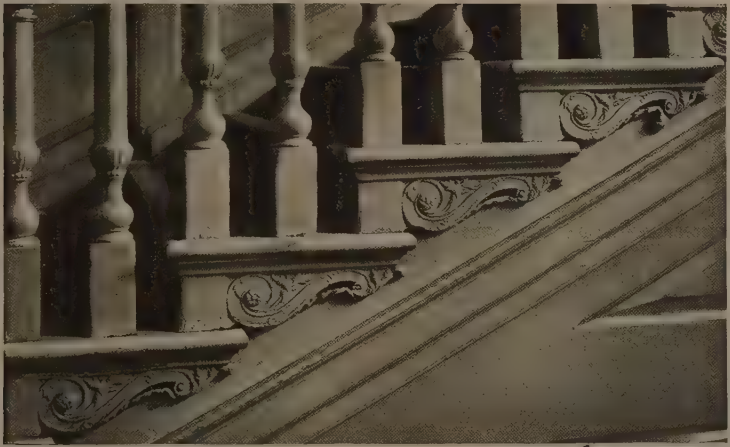
JOHN PENN HOUSE, PHILADELPHIA



WALLACE & WARNER

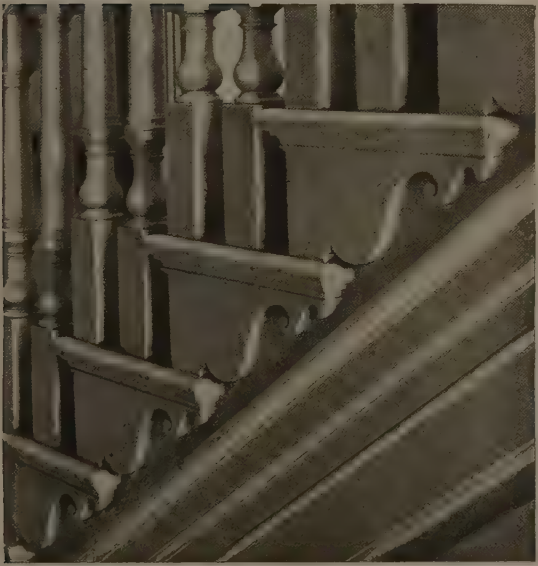


BELMONT, PHILADELPHIA

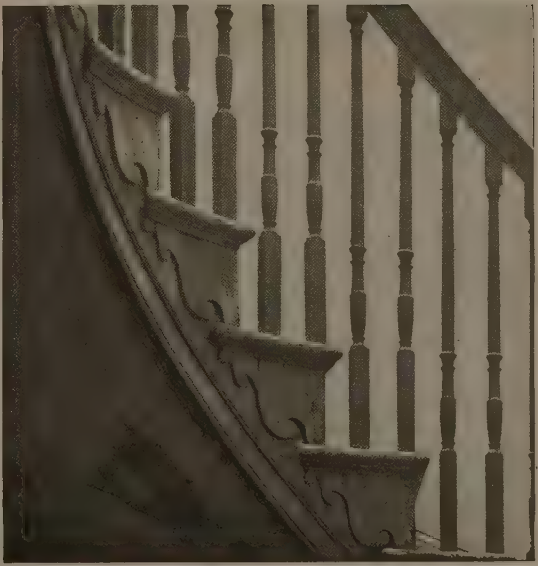


INDEPENDENCE HALL

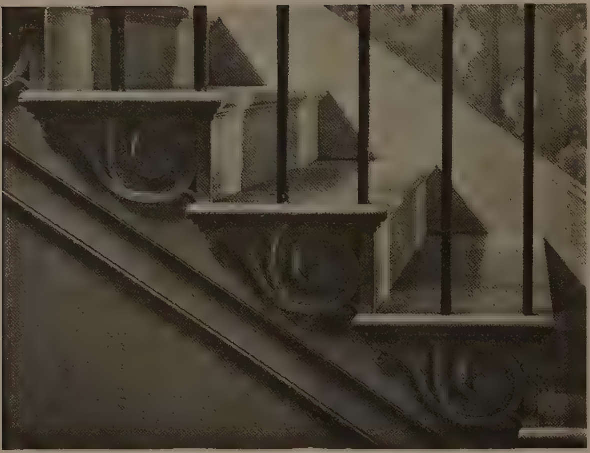
PHILADELPHIA, PA.



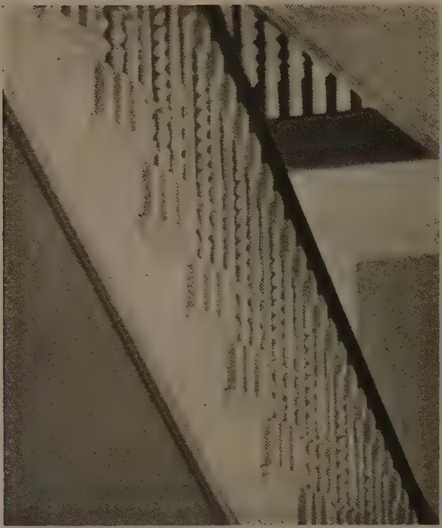
WHITBY HALL, PHILADELPHIA



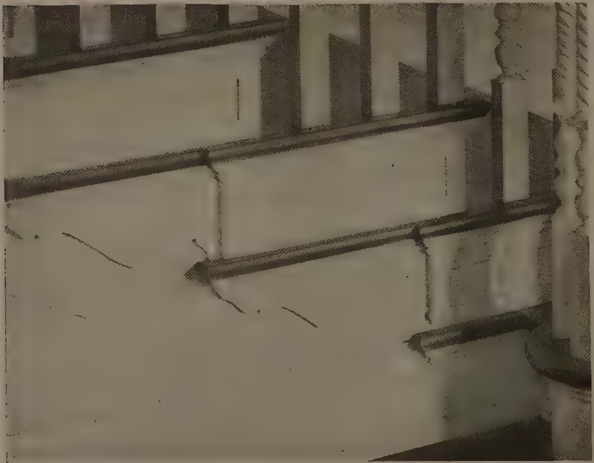
(OLD) PHILADELPHIA



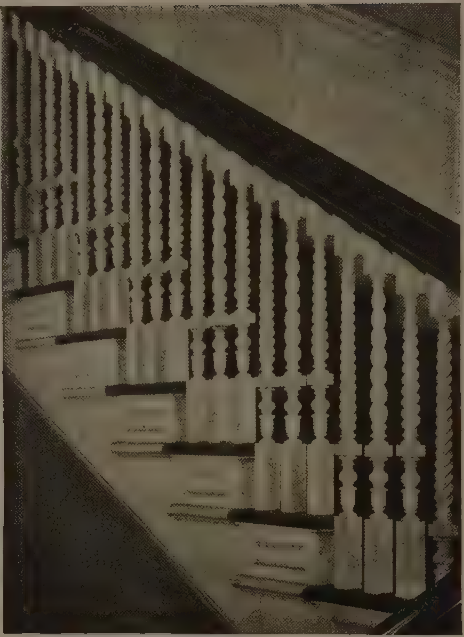
YARDLEY,
PA.



HARRY ALLAN
JACOBS

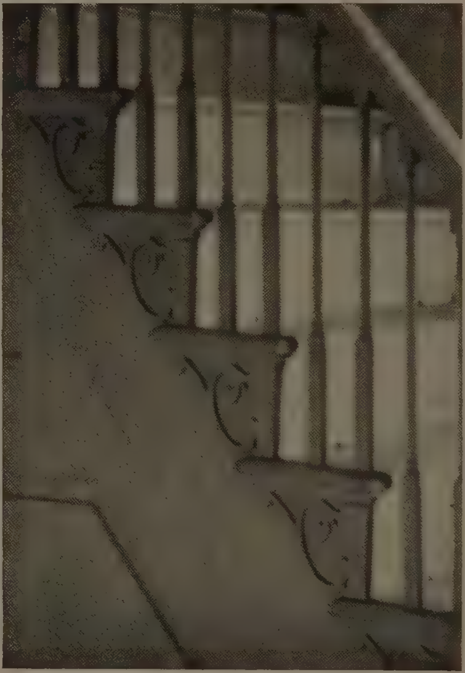


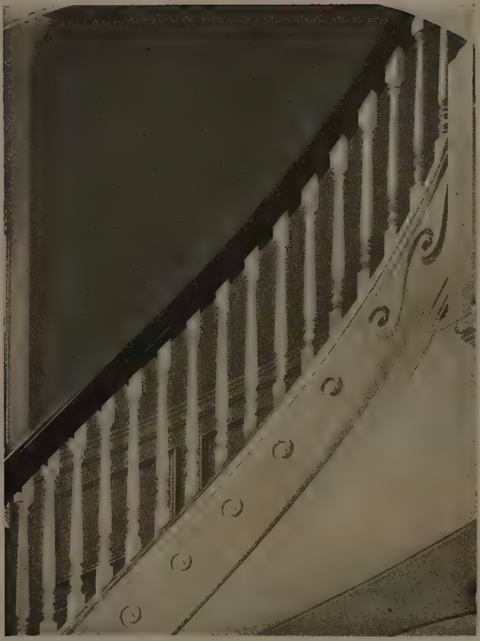
LYNCH LUQUER



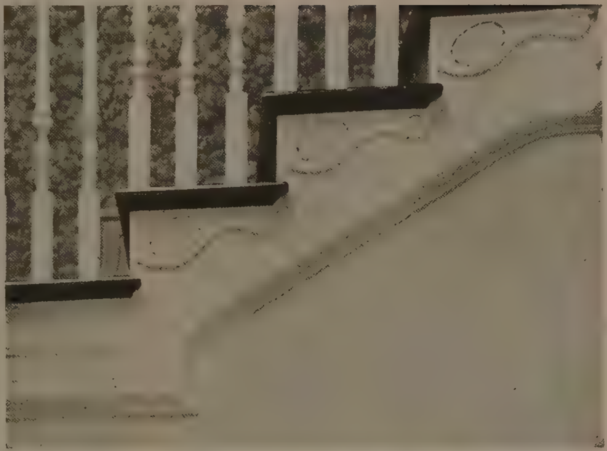
McKIM, MEAD & WHITE

READ HOUSE, NEW CASTLE, DEL.

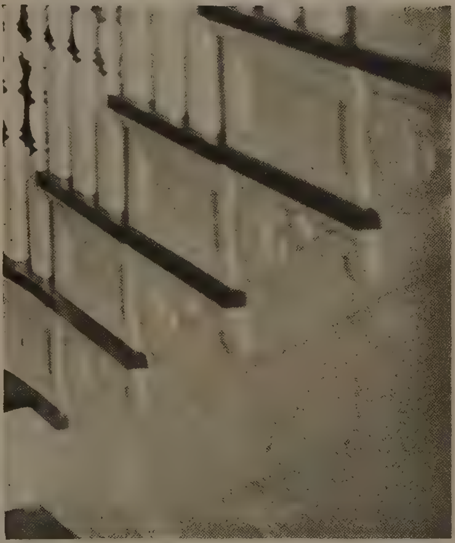




ROBERT C. COIT

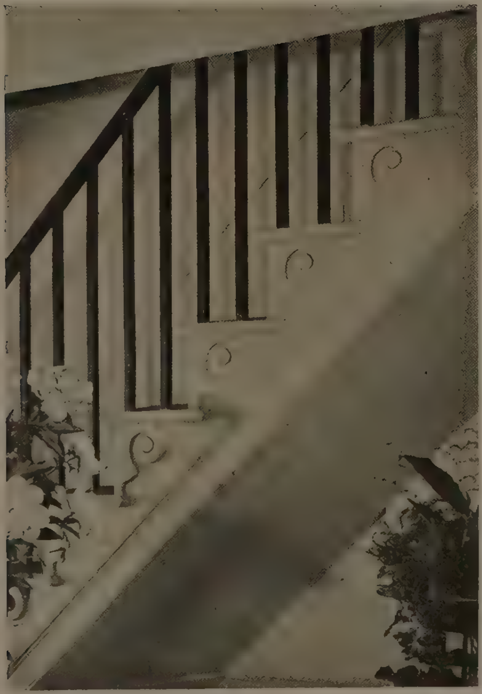


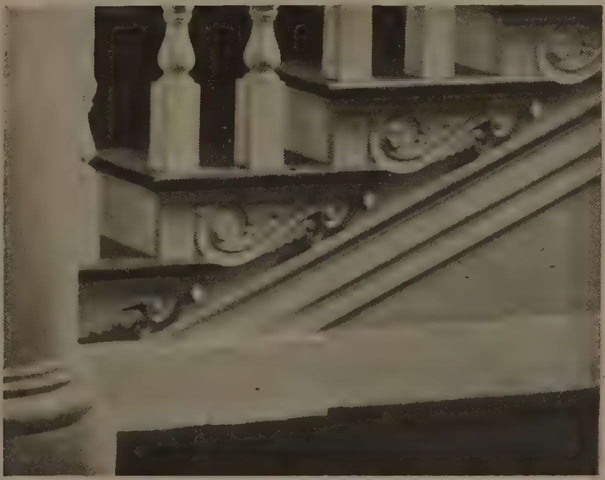
ROGERS
AND
ZOGBAUM



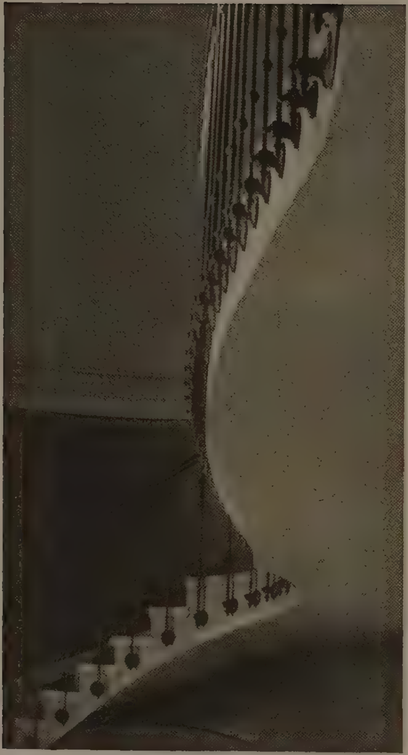
JAMES
PURDON

LONG ISLAND

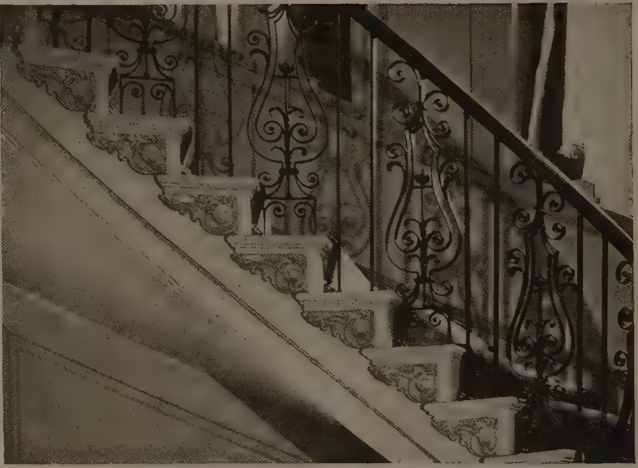




McKIM, MEAD & WHITE

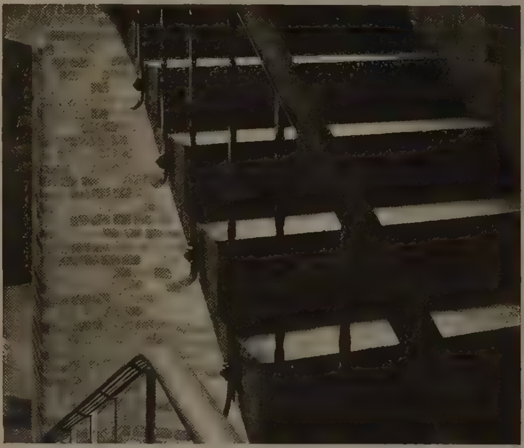


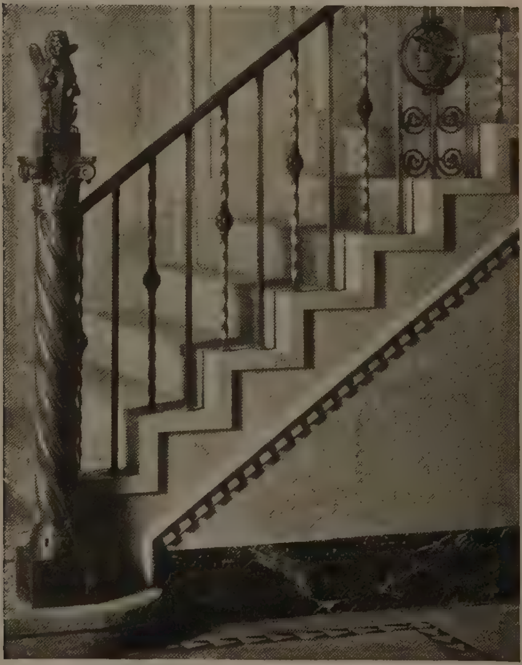
EGERTON SWARTWOUT



MODERN CITY RESIDENCE

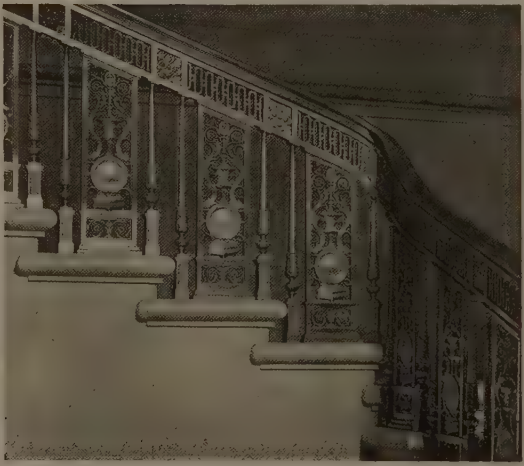
JAMES
GAMBLE
ROGERS

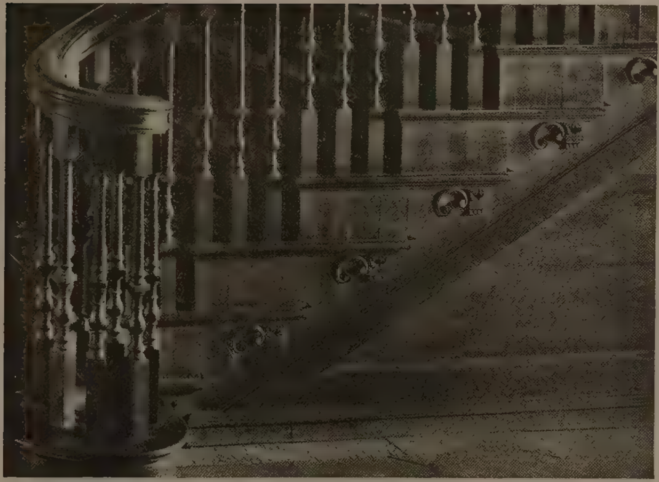




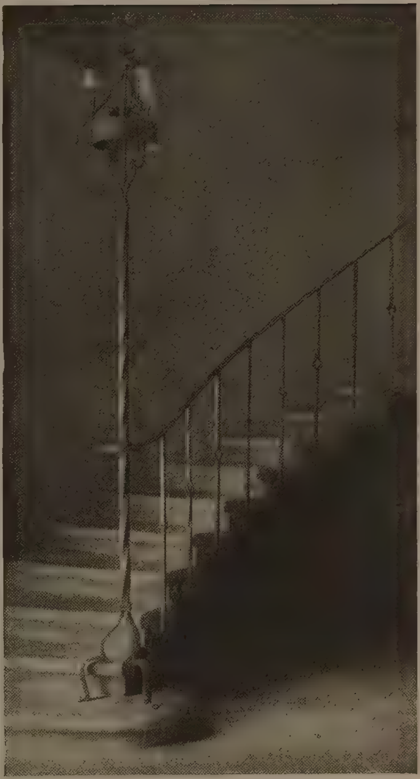
STARRETT & VAN VLECK

IN A NEW YORK BANK

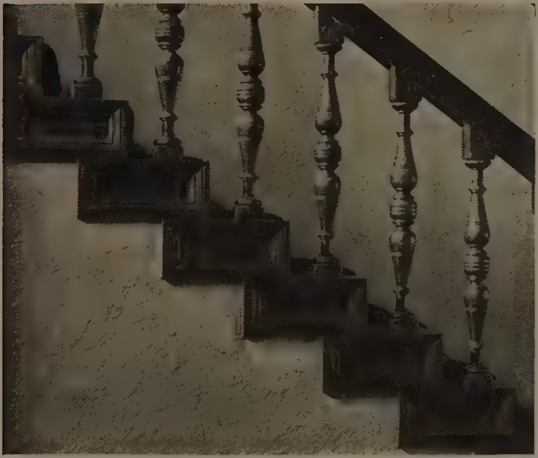




HARINGTON HOUSE, BOURTON-ON-THE-WATER, GLOUCESTERSHIRE

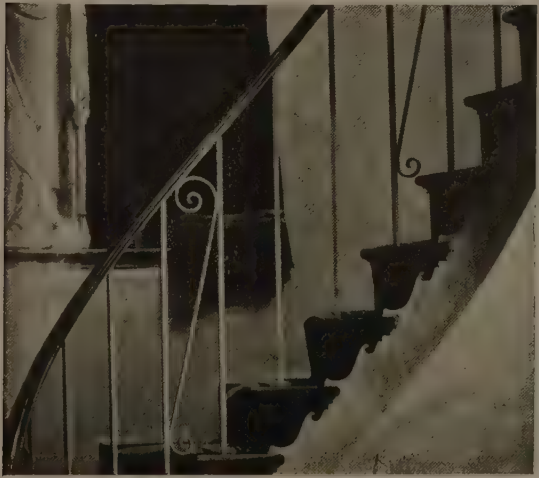


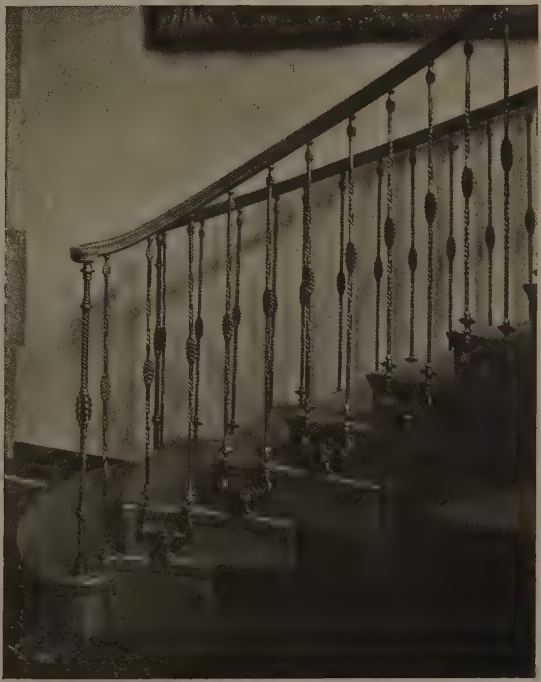
MELLOR, MEIGS & HOWE



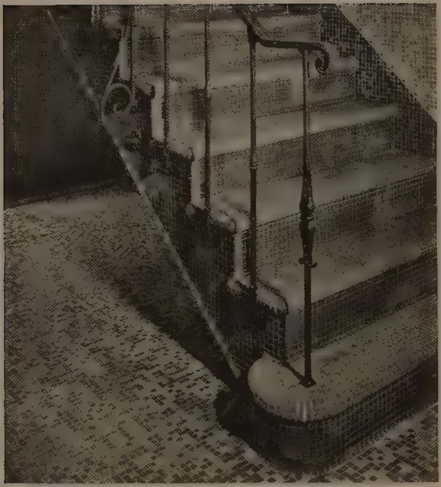
LEWIS BOWMAN

JOHN MEAD HOWELLS

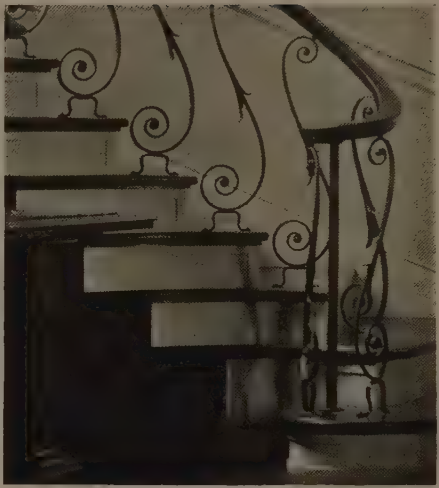




HERMAN BROOKMAN

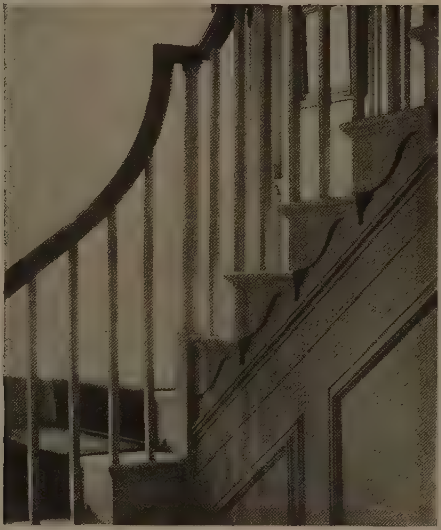


ARTHUR LOOMIS
HARMON



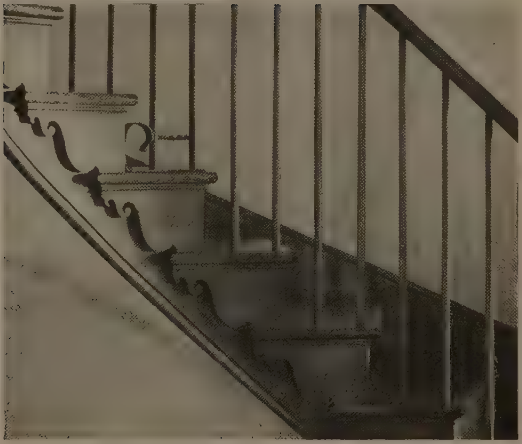
PEABODY, WILSON
& BROWN

CARSHALTON,
SURREY

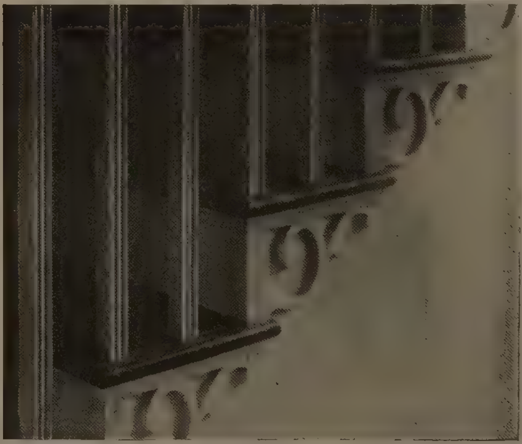


ATTRIBUTED TO
THE BROTHERS ADAM

HERMAN BROOKMAN



SANATOGA, PA., C. 1800



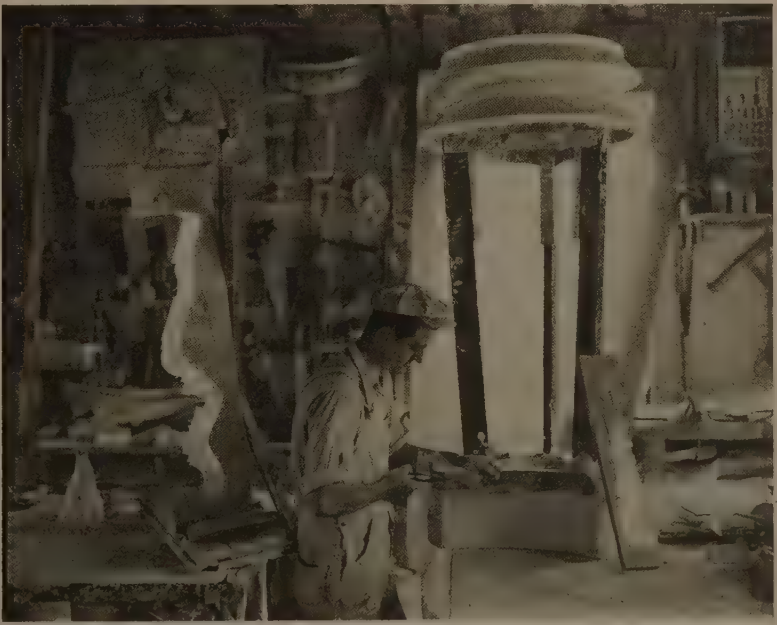
The Architectural Clinic

THE ARCHITECT IN THE MODELLER'S SHOP

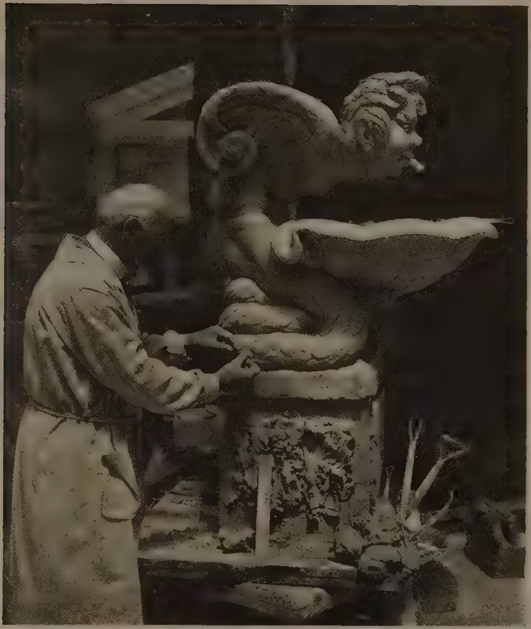
PROBABLY nothing warms the architect's life with so much professional enjoyment—except for the arrival of an undisputed fee—as watching his decorative brain-children develop from blueprints to full-size models. He may delegate to some favored henchman the bliss of starting an elevation on its pristine career, or the sport of gaily splashing ahead on a rendering, but seldom does even the press of millionaire clients distract him from responding to the 'phone call of the modeller that clay or plaster models are ready for criticism. As it is often impossible or inadvisable to ship the models, the only satisfactory solution seems to be for the architect to make it a day's outing and inspect them. Even the best architects but rarely find that full-size details which seemed perfectly satisfactory in the drafting-room meet with their approval in the modelling shop. One of the best modellers in New York City, who has done work for the leading offices in the last twenty years, opines that in practically every Corinthian capital turned out of his shop he has seen the same architects make changes each successive time because of some refinement learned previously.

For the purposes of estimating, the drawings given the modeller should state in what material each model is to be executed, because if it be for a carving, only half of any symmetrical motif need be modelled, whereas for a cast substance both left and right halves must be made. A wise precaution to take is to surround with a dotted line the area which is to be modelled, instead of an indefinite notation at an entrance, for example, that "models are to be submitted for all carving." If a dotted line were placed around one entire corner of the upper part and another around a lower corner which included all the types of ornamentation, with a note that sections were to be assembled within the dotted lines, then there could be no difficulty later when the architect wished to see what the entablature looked like in relation to the capital. It is well to note specifically wherever parts are to be assembled, or the modeller may justly charge for an extra if nothing were stated about doing it. Needless to say the value of a model is greatly diminished if various related parts are seen dislocated in different parts of a shop.

A number of considerations which affect the modeller are often lost sight of by the architect, and this retards the final completion of the work. On an elevation, for example, it may seem the natural thing to begin detailing at the top and gradually work down. On the job the nat-



Illustrating the first or mechanical stage of preparing the foundation for the clay ornament—all members which can be built up of wood or "run" in plaster, as the top and bottom of the pedestal, are made to correspond exactly with the architect's drawings. A basis is thus provided for the ornament to be modelled in clay. All plain mouldings, pilasters, bases, etc., have their profiles cut from tin with a "French" scissors, as the workman is doing; these templates are then reinforced with wood. The tripod is for the Chapel of the American Cemetery at Brookwood, England. (Egerton Swartwout, Architect)



Illustrating the second or creative stage of modelling when in the sketching or plastic clay stage the mechanically prepared foundation is covered with moist clay (and kept so by spraying with water) and made to assume the relief and character of the architect's drawings or criticisms. At the lower right-hand corner are the various tools used in cutting away or smoothing down the clay. The model is quarter size of one of the lower figures of a fountain group for A. I. Du Pont. (Carrere & Hastings, Architects)

ural procedure will be the reverse, of course, so, if the job be of terra-cotta, the blocks to be used last will be the first delivered on the job. Another most important item in connection with terra-cotta is that the architectural full-size details should be drawn according to the terra-cotta scale, usually 13 inches to the foot. Before proceeding with such details the architect does well to verify in writing from the terra-cotta company the scale they use, so that when models have been made and the terra-cotta made like them, if certain blocks do not fit because of irregular shrinkage, the architect's details cannot be held responsible. When the clay is baked it is usual that not all the blocks will burn evenly, but some may warp, so that it behooves the architect to get his details out sufficiently far in advance in order that any blocks which are unsatisfactory can be remade and not hold up the job unnecessarily. Bronze shrinkage is negligible if the cast is properly poured. However, cast iron should be full-sized and modelled to a special scale; this should be ascertained from the foundry which is to do the work, and whether 12⅛ inches to the foot is allowed for moulds.

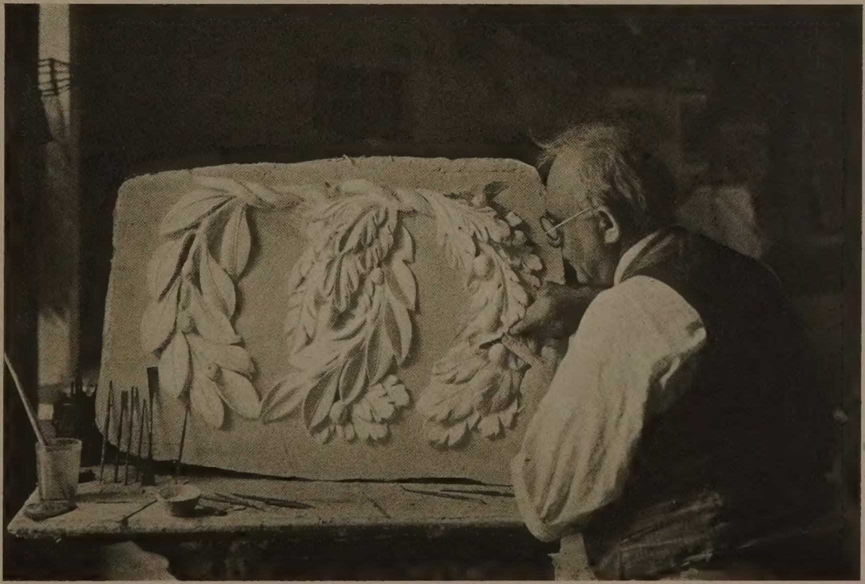
Every architect who is an *habitué* in the modeller's shop knows the difficulties of referring to his own blue-prints there. They may not be entirely lost but the artistic temperament has not respected them greatly, nor prevented their being walked, worked, and spat upon. Large sheets have the least luck in surviving, and are apt to be torn limb from limb to whatever size seems convenient to work from for the ornament. As a general thing modellers delight in the same freedom of invention which any architect does in being given a problem to design, so that happiest results are most likely to accrue if the modeller be given profiles, curves, special conditions of intersections or constructions, etc., at full size, but all ornament at some scale, perhaps 3 inches to the foot. The advantages of the latter are several, the most important being that the sheet will not be torn in pieces, but is small enough to be tacked to the modeller's board, ready for reference; also, for the architect to lay out a panel full size means that the modeller will feel in duty bound to "point" it off exactly in the clay, and when changes are made, the latter may justly feel some resentment at being told to do this and that, and be criticised for the ornament, when he has taken the pains carefully to follow the drawing. If the modeller receives a full-size drawing he is apt to feel there is but little leeway and naturally that he can shirk some of the artistic responsibility; but, given a small-scale drawing, of 1½ or 3 inches to the foot sufficiently clear to define the character of the ornament, it puts him on his mettle and he knows it.

On the drawings which are sent to the modeller there should be all the information which he needs to know concerning what material the final product will be, so as to get the proper character in the modelling, and certain dimensions will not only make it simple to lay out in clay, but will make it easier for the architect himself to check the model. In perforated balustrades or tracery, for example, if the crucial intersections be dimensioned and the sizes of the main openings given, it is easy to assure accuracy in the model before criticising it.

When drawings reach the modeller's shop the first procedure is the so-called "preparation," involving laying out accurately all panels, column bells, vousoirs, etc., as the basis to which ornament is to be applied. In the case of a Corinthian capital the abacus, bell, necking, and part of the shaft are cast in plaster-of-Paris, and then sent to the modelling-room, where the acanthus leaves and volutes are added in moist clay—and kept damp by newspaper and sprayed water until ready to be cast in plaster. It is in this early state of darkish gray-green clay that the architect has his first problem of trying to discount the color he sees, and interpret the clay into the cream of marble or stone, as well as attempting to visualize the surrounding materials which will constitute the permanent entourage. Because the shadows on clay are almost nil, it requires a practised eye to foresee the proper relief in a model for decoration which is to be light in color, and to picture the effect when the light will not be coming down from above as from a studio or shop skylight, but perhaps shooting up from a hanging lighting fixture. The modeller works at eye-level with the clay before him and may not realize from what angle the ornament will be viewed, so it is essential that the architect sometimes squat down to the floor, or have the model raised to a certain height, or even use a mirror which is placed on the floor in order to reflect the model as it will appear from below.

After the models have been tentatively approved in clay they are cast in plaster-of-Paris, and although the glue moulds be carefully prepared of new material, a certain amount of sharpness will be lost. It is therefore advisable to start out with the clay crisper in detail than its condition in the final material is to be. In this second state the architect should not fail to inspect the models, for what may have seemed to him to be quite satisfactory in dark clay may appear unaccountably unsatisfactory in glistening-white plaster. Changes can be made at this state by adding successive coats of semiliquid plaster-of-Paris and then carving the detail after it has hardened, but it is naturally less easily accomplished than in the plastic clay stage. The changes in plaster should, if possible, be confined more specifically to the refinements of ornament, the surfacing or tooling of leaves and backgrounds, and the sharpening up of all details. The shadows, which in the clay were almost absent, are all overemphasized in the plaster, and where the architect cannot be certain about color, as for bronze, he should have the model painted the desired tone. In plaster one can often observe the wisdom of the old Roman trick of not having successive facias and filets all in parallel planes, but of sloping an occasional one out at a slight angle, so that light falling on it will produce a more varied effect. This is particularly true of having the faces of dentils vertical but their background facia at a slight angle.

When the plaster models are completed they are used as guidance for carving, or in making moulds for casting such materials as terra-cotta or bronze. If they are to guide a carver they should be facsimiles of what is wanted in the final material, but if they are to be used for casting they should be considerably sharper than the finished product, because of the first loss in making the mould and the second loss in pouring the metal or stamping the clay.



The third and final stage of modelling—the clay has been cast in plaster-of-Paris and is being refined and cleaned up with small chisels. Parts which are to be built up have plaster-of-Paris added with a small brush, which is dipped into the half rubber ball containing the white soup; the plaster hardens after a moment or two and must be replaced in the ball. Wreaths for the attic of the Chapel of the American Cemetery at Brookwood, England. (Egerton Swartwout, Architect)

CONTACTS

DEVOTED TO A BETTER UNDERSTANDING OF THE BUSINESS SIDE OF ARCHITECTURE AND ITS RELATION TO THE INDUSTRIES

Better Co-operation Between the Manufacturer and the Architect

By James M. Macqueen, A. I. A.

THE subject of the title, I am sure, raises in your minds, as it does in mine, questions as to just what is implied, and also as to the relative values of the ideas contained in the three outstanding words of the caption:

Let us therefore understand just what is implied by "Co-operation," by "Manufacturer," and by "Architect," and let us take the last term first.

The first definition of what an architect should be was probably given in the first century after Christ, by Marcus Vitruvius Pollio, of Fano, and was so all-embracing that it still stands as something to strive toward, and few attain thereto: He is one acquainted with Language, Harmony, Color, Form, Public Health, and Sanitation, etc., and one able to design buildings having Stability, Utility, and Beauty. And I would add that the greatest of these is Beauty.

"The Manufacturer": In defining this word we should remember that the present-day usage restricts the term to mean the employer, or employing company, rather than to the meaning of the old usage as defining the workman. We mean, therefore, one who makes or fabricates anything for use, especially in considerable quantities, or numbers, by the aid of many hands, or of machinery; in other words, group or mass production.

"Co-operation" may be defined as the acting, or operating, harmoniously and concurrently with others to promote the same object. Usually we, the architects, appreciate the harmonious aspect, but we fail in, or overlook, the concurrent aspect.

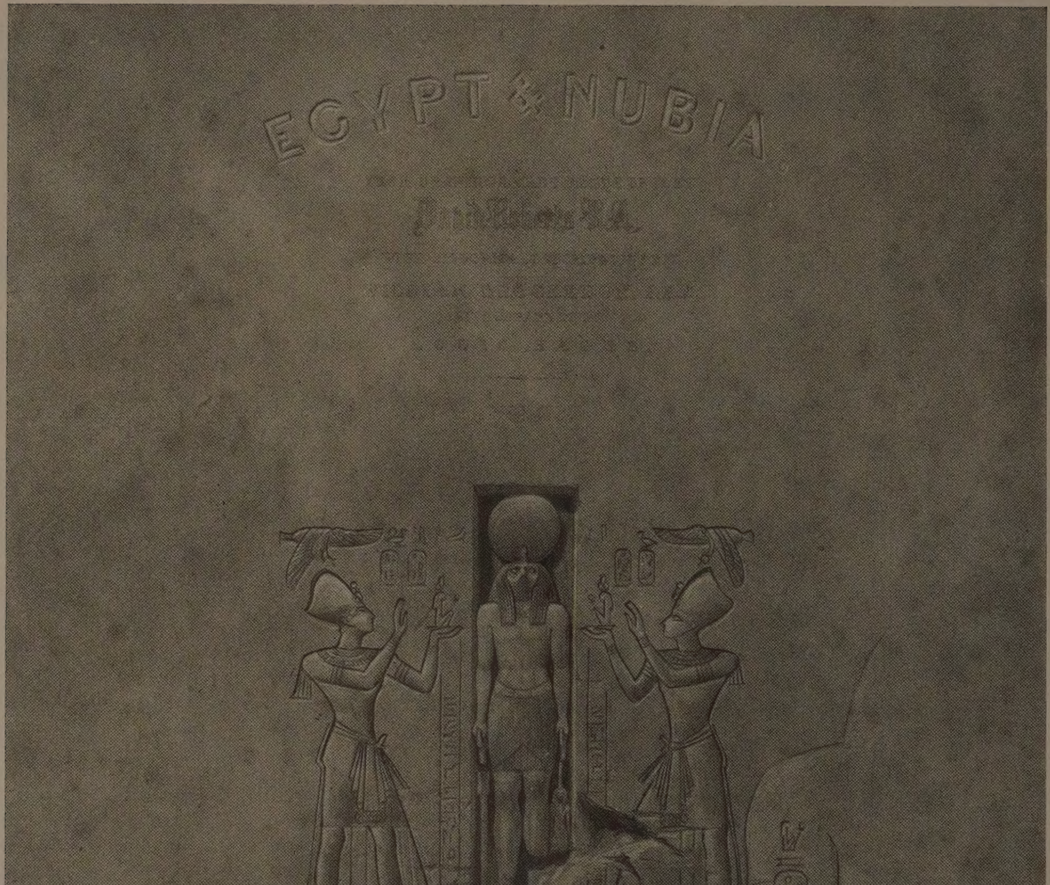
Now to arrive, with these definitions in mind, at better co-operation, we should grasp very clearly just what the Producers Council is, and what it stands for. Max Dunning has voiced it most effectively: "The inspiration for an affiliation was an appreciation of the value of co-operation, and co-operative effort, on the part of architects and producers, and the desire on the part of both to improve the quality of the service they were giving to the common client, the public."

The outstanding achievement of this co-operation to me is "The Standard Classification Filing System of the American Institute of Architects," which has been adopted by practically all the leading producers.

Here we may pause, and ask the architects if in this they are co-operating concurrently, for from our definition it is not co-operation if it is one-sided. I am led to this thought from seeing recently specifications for a residential building which were simply rewritten copy from an old specification, and as I have made somewhat a hobby of collecting samples of specifications, I could have duplicated it, except in title of building and architect's name, from my sample from the office in which it was originally written, possibly fifteen or twenty years ago, and, of course, the two—the old one and the recent one—knew nothing of the A. I. A. classification. Both were redundant with blanket clauses and obsolete phrases; we are not co-operating in fact, or in spirit, unless we plan and write our specifications in harmony with the idea back of the A. I. A. classification.

We should grasp the opportunity to work with the manufacturers much more loyally than we have heretofore thought it practicable and possible to do, to give our clients and others the best that lies in us.

This is the character of co-operation that we ought to foster and develop, for I believe the work being done to-day equals that done in any age or in any country; it lacks only the glamour of antiquity.



Entrance to the Great Tomb of Aboo simble, Nubia.
From an old lithograph by David Roberts, R. A.